TWENTY-FOUR PAGES.

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HERBERT CAWTHORN

A DRAMATIC LITTERATEUR.

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BRANDER MATTHEWS.

Brander Matthews is one of the exceptional few in the republic of letters who take a warm interest in the theatre of to-day. He is one of the few who set any value on the theatre, who have any idea of its importance as an art product, any artist-like sympathy for its great difficulties and its great achievements.

In France the most eminent literary men of the period write, as a matter of course, for the stage as well as for the library table. Here and in England literary men write, as a matter of course, for the library table alone. Brander Matthews is a happy exception. His sympathy for the theatre has always been intense. In spite of his dignified position as a lecturer on English literature in Columbia College, he has felt it no abasement to profess himself a practical dramatist of these degenerate times. When he took unto himself a wife, he did not mind flying in the face of social opinion by marrying one of Lydia Thompson's British Blondes. And in writing for both the stage and the library, he has performed that rarest of feats—straddling two contrary beasts without coming to the ground.

Mr. Matthews lives in a quiet little block on East Fourteenth Street. He was in the throes of superintending the moving of certain essential household goods to his country place for the Summer, when a MIRROR interviewer called upon him and begged a bit of an interview.

Mr. Matthews gracefully resigned himself to the ordeal and talked as follows:

"I was born in New Orleans in 1852, graduated from Columbia College in this city in 1871, and from Columbia Law School in 1873. While I was still at college I adapted a play from the French—a short farce for Stuart Robson; it was my earliest work for the theatre. Really, I've forgotten what the farce was called. Mr. Robson did it out in Chicago and afterward in Philadelphia.

"In 1880 I published my first book about the stage. This was 'The Theatres of Paris.' In 1881 my 'French Dramatists of the Nineteenth Century' appeared, and in 1894 my 'Studies of the Stage.' With Laurance Hutton, I edited 'Bernhardt's Retrospections of the American Stage.' In 1886 we brought out together a five-volume work, 'Actors and Actresses of Great Britain and America, from David Garrick to the Present Time.'

"My first play was a three-act comedy, Margery's Lovers. I took it to Lester Wallack, who was a long time making up his mind about it—in fact, he never made up his mind, and finally I had to go and take it away from him. Charles Coghlan read it, was delighted with it, and on the very day he accepted it, lost the manuscript. Somewhat strange, wasn't it? Then I offered it to John Clayton and Arthur Cecil, who at that time were managing the London Court. It was brought out with a cast that included Mrs. John Wood. Its run was something less than two weeks. Later, Mr. Palmer accepted it for production at the Madison Square Theatre, and here again its run was extremely brief. The trouble must certainly have been with the play itself, as it was well acted by Mr. Holland, Mr. Stoddard, and Mr. Salvini, who gave a most remarkable performance of the heavy part.

"With George H. Jessop, the author of Sam'l of Posen and numerous other successful plays, I wrote A Gold Mine for John T. Raymond. It was the last thing he ever acted in. He produced the play one night, was taken sick and died a fortnight after. The play was afterward secured by Nat Goodwin, who has appeared in it throughout the country, and intends, I believe, to use it also in Australia. The California rights have been bought by the Frawley stock company, who will do it this Summer in San Francisco.

"After the production of A Gold Mine, Mr. Jessop and I were asked to write a play for Mr. Crane. Together we wrote On Probation, which Mr. Crane has often acted here and in other cities. For Mrs. Booth I wrote The Decision of the Court, a one-act play produced by the Theatre of Arts and Letters. Another short play of mine, This Picture and That, was acted here at the Lyceum Theatre, and afterward by Minnie Maddern Fiske's company at the Garden Theatre. In staging the play at this later production, Mrs. Fiske showed marvelous tact and skill."

"Haven't you adapted several other plays?"

"Oh, I don't count adaptations at all. I don't believe in them. A man who is capable of original work should never put his pen to them. Sydney Grundy, for example, makes a great mistake, I believe, in dividing his time between plays of his own and the plays of other people. A man is invariably judged by his adaptations and not at all by his original work. If he is successful at adaptation, they don't believe him capable of anything else."

"You are a bit inclined toward Philistinism in the drama, are you not?"

"What do you mean?"

"I mean you don't wholly despise the plays denominated as 'popular'?"

"The popular play is the only kind of play. The popular play is the only play that survives. The others are really not plays. I believe implicitly in the judgment of that large class of persons, usually honored by literary courtesy with the title of The Intelligent Public. They never make a mistake. If your play succeeds, it's a popular play. If your play fails, there's something the matter with it and you'd better bow at once to the public's decision. Now, that's why many literary people take to novel writing. You write a novel and sell 3000 copies; your labor has not been in vain. You've pleased 3000 readers. But a play to succeed must please 1000 different people every night. To be a success it can not run much under thirty nights. That means it has pleased 30,000 individuals of distinct minds and tastes. A successful play, therefore, must appeal to 27,000 more people than a successful novel. And so I believe that the novel, as an easier form of artistic expression, has finally taken precedence over the play. Again, the field of the novelist is freer than the playwright's. He is less cramped by convention and the necessity to compress. The novel has no such metes and bounds as the play."

"That means, then, the drama can never again be the power that it once was?"

"Precisely. Down almost to the end of the last century, when Goldsmith wrote She Stoops to Conquer, and Sheridan wrote The Rivals, and The School For Scandal, the drama was the chief literary form of the English language. But I don't believe it can ever be so again."

"Why not?"

"Oh, for reasons too numerous to mention. The development of the daily newspapers, the recent advances in the art of staging plays and in heating and beautifying theatres—these and a dozen other causes combine more or less to keep the drama down to a low level of literature."

"What hope do you have of an ultimate American drama?"

"We've already a living drama of a very genuine sort. We are in the epoch where the seeds of the future are being sown by unwitting hands. Mr. Thomas, Mr. Gillette, Mr. Harrigan, and Bronson Howard have all sown good seed. Their work is colored and permeated with the thought and feeling of to-day, and when the great American dramatist comes along—the man of unquestioned genius—he will evolve new dramatic forms from the material they have left him.

"There have been plenty of American plays," went on Mr. Matthews, "rich in character. You can forgive a poor play if it has a strong, typical character. For the sake of Colonel Sellers, we forget and forgive the wretchedly bad play built about him. The one *genre* in which we are especially strong is the rural play. In England and France there is no such sincere effort to picture country life as we have here in the work of Mr. Herne. Indeed, our best plays are character plays, as our best actors are character actors. We have never had any society plays to count for much. Americans are not a society people, and our plays are in nine cases out of ten weak imitations of the foreign article. In England the dress-coat drama has always thrived; it's much better, there's more of it; they understand it better. But the English have as yet made no actual attempt to portray life outside of their metropolis. They have no Old Homestead or Shore Acres. The bucolic play is purely American. And it is to such sources that we must look for future great outcomings. Every nation's drama has had just such beginnings as we have in The Texas Steer of Mr. Hoyt, and Alabama and In Mizzoura of Mr. Thomas. Mr. Harrigan's influence upon the theatre of this country has, I think, been great; it has likewise been beneficial."

"What do you think of the dramatic present in England?"

"It is distinctly creditable to the countrymen of Shakespeare. Mr. Pinero is a dramatist of rare talents. In France, things are at a standstill. My book on 'French Dramatists of the Nineteenth Century' came out fifteen years ago, but if I were to publish it to-morrow, I should not have a single new man to write about. In fifteen years there has not come forward one new dramatist."

"France has, then, ceased to feed the English and American theatres?"

"Decidedly. The plays made in Paris nowadays for French consumption are not possible for London and New York. They are as local as Mr. Harrigan's pieces. Upon my word, they are as impossible for export as The Leather Patch or Reilly and the 400."

"Do you see any signs of a dramatic renascence?"

"Oh yes, a new birth is inevitable in France."

"Why in France alone?"

"Because the French are the artistic race of the time. They are more alert, more open-minded."

"How do you value dramatic criticism here in New York? Don't you think it abortive?"

"Criticism never helped anyone. When a play or a picture comes before the critic, it is supposed to be as near finality as human endeavor can accomplish. No critic knows as much about a play or a book as the author himself. When I broached Mr. Booth on this question once, he told me candidly that he never got the slightest help from criticism of his work. The only critics he put faith in were those in the country towns. He used to read what they wrote simply from curiosity. They expressed themselves uncouthly, but often they hit the nail on the head. Criticism is the hardest art in the world—I mean, of course, criticism of the higher kind. It is easier to be a great dramatist than a great critic. There were four dramatists in Greece, there was one critic. In this century we have only had two or three critics. Scientific criticism is rare."

"And New York criticism?"

"Well, the trouble with the New York newspaper critics is that they are forced to see everything—good, bad and indifferent. A book critic can discuss Mr. James's latest novel, if he pleases, and ignore Laura Jean Libbey. But the dramatic critic must stomach everything that comes along. Unless a man is cast-iron on his insides, he is apt to prefer some other sort of literary labor."

"So you think theatrical criticism has a lower standard than book criticism?"

"Decidedly. Take a good conscientious man like Mr. Dithmar, of the *Times*. He has to go and see every thing that's brought out. Now such a show as this Gay New York at the Casino is usually a very good entertainment at the end of two weeks, when it has been licked into shape. I always go to such a show after it has developed into something worth seeing. But Mr. Dithmar has to go on the first night, when it's apt to be rather agonizing than enjoyable."

"And the English theatrical critics?"

"William Archer is the best our language has ever had."

"Better than Lewes?"

"Well, er—umph! I don't know that I ought to put him above Lewes. But he has, I think, more real analytic philosophy."

"And Mr. Walkeley and Mr. Shaw?"

"Everything they write is distinctly worth reading."

"How long have you been going to the theatre, Mr. Matthews?"

"For thirty years. I saw everything that was brought out on this side of the water, and pretty much everything on the other side, too. I have crossed thirty times. The first play which I clearly remember *not* to have seen was a performance of The Tempest, by Charles Kean, in 1857. My parents refused to take me to see it, and my regret has been lifelong. The first performance I really saw was Edwin Forrest's Macbeth at Niblo's in '63, and the first to live in my memory was a revival of Boucicault's Effie Deane, at Laura Keene's in that same year. The storming of the Tolbooth haunted my dreams for weeks afterward."

MANAGER SEESKIND'S GOOD THING.

A number of Southern managers are now in the city, and their stories of fortunes won at the race track created a deep impression on Manager William B. Seeskind, of the American Theatrical Exchange. He secured the services of a trusted friend, and made an appointment to attend a race. Manager Seeskind studiously prepared data on which to base a sure winning wager. Every manager coming to the Exchange gave him tips. The one that impressed him most was from an old turfman, who said: "I tell you straight, Willie, play short horses. You can't lose."

The day of the race came and every theatrical manager of prominence was present. Many walked home or borrowed car fare, and on reassembling at Manager Seeskind's office, he astonished them all by saying: "Well, boys, I made a clean five hundred. I bet on short horses."

"Short horses! Who put you on?"

"A friend of mine. I went to the stables, measured all the horses, took down the names of all the short ones, and you see the result."

Manager Seeskind now attends all the races, and insists on placing his money on abbreviated equines."

ENTERTAINING ON BLACKWELL'S ISLAND.

Last Tuesday evening a party of professionals went with J. J. Armstrong and Bertha Welby to Blackwell's Island and entertained the convalescent patients, doctors, wardens, and nurses of the city hospital. The programme, which would have done credit to any city theatre, was given in the lecture room of the hospital, with an audience of six hundred.

Orchestra Leader Nathan, of A Trip to Chinatown, gave a piano overture, and Bertha Welby made a little address, stating that this was her eighth year of visiting the Island. Passie Lester, prima donna of A Trip to Chinatown; Fiske and Lisle, in Camille Up to Date; Irwin, the recitationist; J. J. Armstrong, Manning and Ward, Juliet Melano, John Tierney, Madame Juliski, the Hungarian baritone; Nick Adams, and the great and only J. W. Kelly were the performers.

Warden Leet thanked Mr. Armstrong and Miss Welby and the various artists, and the entire company enjoyed a delicious banquet, returning to the city in a launch.

TO ELEVATE THE STAGE.

The "Modern Bühne," a society of German amateurs, gave the first of a series of theatrical performances at the Berkeley Lyceum on Wednesday last. They appeared in a translation of Echegaray's The Great Galloth, which Joseph Kainz acted here five years ago at the Irving Place Theatre. As acted by the amateurs, the play was found quite as depressing as at the original performance. Echegaray is badly bitten with Ibsenism, and though his plays may possibly find their way to English performance, they can never be made acceptable to the average audience. The "Modern Bühne" will rest from its labors during the Summer months, but in the Fall it will again make another effort toward resuscitating a love for the literary drama.

THE SUCCESS OF THE MERRYMAKERS.

The Merrymakers Stock company, under direction of Percy West, closed an exceptionally successful tour last week in Harrisburg, Pa. This tour was an experiment with a view to organizing for next season, but the work of the company was so surprisingly good and the business so large that the trip was extended beyond the original intention. The company played high class comedy entirely, and, for the benefit of those who wish to try the experiment, Mr. West says, "The play's the thing" if it is good comedy. The company is being booked for the regular season beginning Sept. 14, and will go out thoroughly equipped. It will be headed, as at present, by Bertine Robison, a comedienne of great promise.

AUGUSTIN DALY'S PLANS.

It is now announced that Augustin Daly will take the principal members of his company to London, sailing from here on or about July 1.

The engagement will not be played at Mr. Daly's own house but at the Comedy Theatre. The Geisha, which will be imported here next October, is running so profitably at Daly's Theatre, that its transference to another theatre would deal a death blow to its prospects, as in the case of all successes when moved from the scene of their original triumph.

It is not likely that the first production of Mr. Daly's revival of Henry the Fourth will be made in London. That was the original intention, but it has been decided to postpone the production for the next New York season.

The season at Daly's in this city will begin as early as Aug. 15, when Clay Clement will play a preliminary engagement in the new play which he recently produced with so much success in Chicago.

MR. MANSFIELD'S TOUR.

Week before last Richard Mansfield played to over $7000 in Minneapolis and St. Paul, against Summer weather and the bicycle, which has come to be esteemed as a machine fateful to the theatre at this season. Mr. Mansfield's tour, taken up from the business arrangement side at a time of emergency by Frank Slocum and Frank Murray, was most successfully managed by those clever gentlemen, who deserve great credit for their work with this popular star.

TO RACE ON THE WHEEL.

Frederic Melville is the latest cyclist to enter the lists for the actors' bicycle race at Manhattan Beach on July 25 in aid of the *Herald* Ice Fund. Among the professional people who have either formally enrolled as competitors or intend to do so are: Walter Jones, Professor Herrmann, Andrew Mack, Eddie Girard, William Hoey, Johnny Page, Owen Ferree, Samuel Blair, Charles E. Fisher, W. J. Gross, and William Sheldon.

EXPERT TRAIN RUNNING.

For the month of May the record of train movement on the B. & O. R. R. eclipsed the record-breaking record for April, when the passenger trains arrived at their destinations as per schedule ninety-five times out of a possible hundred. The B. & O. Fast Freight Trains between New York, Philadelphia and Baltimore on the east, and Cincinnati, St. Louis and Chicago on the west, are being moved with an equal degree of precision.

MRS. YEAMANS'S PLANS.

Mrs. Annie Yeamans, who this year shared with Madame Janauschek the artistic honors of The Great Diamond Robbery, will in all probability remain with that melodrama for another season. Her impersonation of Mrs. O'Geoghan made such a hilarious hit in every city where the play was presented that the management are loathe to let any one else appear in the part, and as a consequence have offered Mrs. Yeamans every inducement to remain.

"I had intended to spend my Summer in the Isle of Man," said Mrs. Yeamans yesterday. "You know I am a Manxwoman and a very patriotic one. I have been reading Mr. Hall Caine's novels till I am simply daft in wanting to visit the picturesque little island. But I find that I must postpone the voyage for another Summer and content myself with a visit to some of my friends who have invited me to their country homes. I expect to spend a couple of weeks with Mr. and Mrs. John Wild at Sand Lake, and I've had at least a half dozen other kind invitations. By the way, when our company was playing in Chicago, who do you think should come to see me but a big giant of a man who used to play second female parts to me out in Yokohama, when my husband and I were touring the British colonies! I scarcely recognized him—it had happened so long ago. He carried me off to his wife and family, and they paid me every social attention while I remained in the city.

"My plans? Well, I expect to remain with "the Robbery" for another season. I should like to get hold of a play that my daughter Jennie and I could star in. But good plays are scarce nowadays. Fat parts like Biddy Ronan are not written every day."

JOSEPH ARTHUR'S NEW PLAY TRIED.

Joseph Arthur's new play, The Cherry Pickers, was presented at the Newburg Academy of Music last Thursday afternoon. The play is owned by Augustus Pitou, whose object in giving this single performance was to protect by priority of production a sensational effect used in the play. The performance was witnessed by seven people and the receipts were $3.

The action of the play transpires during the late British-Afghan war, when the celebrated "Cherry Picker" regiment, the Eleventh Hussars, distinguished themselves both for their prowess in war and their cherry-red breeches. The great scene of the play occurs in the third act where the hero, a half-caste officer in the British native troops, is prisoner in a fortress besieged by the Afghans. He has come in conflict with his superior, the British commandant, over a beautiful, half-caste girl named Namouillee. An Afghan named Ayoob has been caught within the British lines, and is confined in the same room chained to a large revolving cannon. Ayoob also seeks the life of the hero, and when the commandant shows him how he can avenge himself, by turning the wheel until the muzzle points to the hero's breast, he agrees to rid himself of his enemy in this way.

The struggle and conflict of war are heard without. Ayoob is slowly revolving the cannon toward his victim, when the heroine, who is fiercely struggling with the villain, breaks from his grasp and releases the hero from before the muzzle of the cannon just as it is fired by the frenzied Ayoob. This is said to make a most thrilling climax. The play will receive its first regular production at the Fourteenth Street Theatre Oct. 12.

ADELE RITCHIE'S AUCTION SALE.

At Kreiser's auction rooms were sold, last week, the household goods of Adele Ritchie, who chose to get rid of them before sailing for Europe. Miss Ritchie had a front seat, and saw her household treasures go for absurdly low figures. Many professionals attended the sale and made purchases, Paul Steindorff going in especially heavy. A slim young man, with a Corbett pompadour, displayed the articles under brilliant illumination, and Auctioneer Kreiser told how much more than it brought each lot was worth. A painting of Napoleon went for $5, and a bronze bust of the same gentleman got $14, while a prettily framed portrait of Lillian Russell won $1 and a pair of Miss Russell and Miss Ritchie only $2.50. Another picture, of Viola Allen and William Faversham—whom the catalogue called "Tavashan," brought $2. A piano, gowns, jewelry, furniture, all sorts of goods and chattels were sold at poverty prices. Among the onlookers were Viola Allen, Alice Johnson, Oscar Hammerstein, J. Charles Davis, Eben Plympton, Joseph Sheehan, and Charles Drew.

DALY HAS A PLAY BY BOUCICAULT.

It is said that Augustin Daly intends to produce next season a play called Ourselves, which Dion Boucicault completed shortly before his death. It is furthermore rumored that it is a play on which several expert hands have already worked. In that case the play may prove to be F. C. Burnand's Ourselves, which he adapted several years ago from Labiche's Mot, and produced with very meagre success.

A HANDSOME BOOK ON SUMMER TRAVEL.

The Baltimore & Ohio R. R. Co. has just issued a handsome book descriptive of the various Summer resorts, in the mountains and by the seaside, adjacent to or reached by its system of lines.

It is finely printed and illustrated by a number of very fine cuts. Send 10 cents to Chas. O. Scull, Gen'l Passenger Agent, Baltimore, Md., for a copy.

STUDIES IN EMPHASIS.

BY ALFRED AYRES.

To learn to read well is the business of half a life.—MACAULAY.

One of the chief things to be attended to in reading is to give to the individual words the relative importance requisite to make the thought easy to seize by the listener. He that reads well trips lightly over a large majority of the words. When we in any way give prominence to a word in the utterance we are said to emphasize it. To be convinced that emphasizing properly is important, we have only to reflect that a change of emphasis often changes the meaning of a sentence, or suggests a thought in the context that is not there. If we read:

It becomes
The throned monarch *better* than his crown,"

we suggest the thought that the context says that "it becomes the throned monarch as well as his crown." The sense determined, there cannot be two equally good ways to read. Indeed, the sense determined, there is never but one best way to read, and this best way it is always the reader's duty to find, if he can.

The importance of emphasizing properly can hardly be overestimated. Professor S. H. Clark, in speaking of the importance of being right in emphasizing, says: "One's emphasis is the gauge of one's ability to understand. Whatever else a man may be, he is not a reader if he fails to emphasize correctly. One who emphasizes correctly is more than likely to do justice to his author in other regards. Nothing else betrays our ignorance of the text like bad emphasis. Emphasis means judgment and the judgment that guides one to discreet and illuminative emphasis is more than likely to lead one to a proper emotional rendering."

In a book recently published entitled, "The Art of Reading and Speaking," by Canon Fleming, Chaplain-in-Ordinary to Queen Victoria, there are some forty pages given up to selections from Shakespeare and Milton with those words italicized that, in the author's judgment, should, in the reading, be emphasized. There are often words emphasized that I should not emphasize, and sometimes there are words unemphasized that I should emphasize.

It is not probable that the Canon's reading would differ as much from mine as his marking differs from mine. It is often hard to decide, in marking emphasis, whether to italicize a word or not. In such cases, I usually leave the word unitalicized, lest the italicizing prove misleading. Over-emphasis is something the reader should be careful to avoid, as over-emphasis may easily be carried so far as to bar the effect of the emphases that are properly placed. Though neither the Canon nor I may be right, yet the study of our marking must tend to make the student of the art of reading more painstaking than he otherwise might be.

There are few persons—even on the stage, in the pulpit, or on the rostrum—that have any apprehension of the field that the art of reading offers for the exercise of the intelligence. The art of delivery, of reading, of elocution—call it what you will—affords a field for the display of as much perception as does any one of the other arts. In proof thereof, we have the fact that there are fewer persons that excel in reading than there are that excel in painting or sculpture, not to mention music, which is the least intellectual of all the arts, if we consider only the making of sweet sounds.

Here are some of the lines in the Canon's book with the changes I would suggest in the marking of them:

Angels and *ministers of grace defend* us!
Be thou a spirit of *health* or goblin *damned*,
Bring with thee *airs* from *heaven* or *blasts* from *hell*,
Be thy intents *wicked* or *charitable*,
Thou com'st in such a *questionable shape*,
That I will *speak* to thee. I'll call thee—*Hamlet*,
King, *Father*, *Royal Dane*! O, *answer me*,
Let me *not burst* in *ignorance*; but *tell*
Why thy *canonized* bones, *hearsèd* in *death*,
Have *burst* their *cerements*; *why* the *sepulchre*,
Wherein we saw thee quietly *inurned*,
Hath op'd his ponderous and marble jaws,
To *cast* thee *up* again! *What* may this *mean*,
That *thou*, *dead corse*, again, in *complete steel*,
Revisit'st thus the *glimpses* of the *moon*,
Making *night hideous*, and *we*, *fools* of nature,
So horridly to *shake* our disposition
With thoughts *beyond* the *reaches* of our souls?
Say, *why* is *this*? *Wherefore*? *What* should we *do*?

The first seven lines seems to me to be marked with good discretion till we come to the last word—Why emphasize *me*? There is no question of the Ghost's answering anyone else.

I should not italicize: eighth line, neither *not* nor *tell*; tenth line, *why*; thirteenth line, *cast*, *what*; fifteenth line *revisit'st*; sixteenth line, *night*; seventeenth line, *to*, *shake*; eighteenth line, *beyond*; nineteenth line, *why*, *this*.

I should italicize: eleventh line, *quietly*! sixteenth line, *nature*; eighteenth line, *souls*; nineteenth line, *is*.

The whys and wherefores would require so much space that I refrain from discussing them.

In making three syllables of *canonized* and two of *hearsed*, the learned Canon conforms to immemorial usage; the rhythm, however, is greatly bettered by making four syllables of *canonized* and one of hearsed. Indeed, this change, with the pause that falls after *bones*, makes the rhythm well-nigh perfect.

THE SUSIE KIRWIN OPERA COMPANY.

A new bidder for popular priced favor next season will be the Susie Kirwin Opera company, which will begin its tour at Washington on Aug. 29 and is already booked solid for fifty two weeks. Susie Kirwin will, of course, be the leading light, with Carla Englander, who has won praise in New York in German light opera, as prima donna. Douglas Flint, Ben Lodge, Clayton Ferguson, Charles Renwick, and John Kingsley will lead the men, and there will be a company of forty, carrying complete special scenery and a new wardrobe.

The repertoire will include Carmen, Mignon, Queen's Lace Handkerchief, Madame Favart, and a triple bill of the Offenbach order yet to be arranged. A unique feature will be a carefully planned departure from conventionality in the chorus, which Miss Kirwin intends to make a most attractive adjunct. To this end the chorus girls will be chosen only from those who have never been on the stage, and they must be, above all things, pretty. Marches and dances will be arranged for them, and the selection of inexperienced ones is undertaken, it is said, "in the hope of securing a chorus that will not insist upon standing idly in line."

A special production will be made of Carmen, which part will be assumed by Miss Kirwin, who has made up her mind that Bizet's heroine was no such fiend as she is generally made out, but merely an arch coquette. To a MIRROR man, Miss Kirwin said: "I am sure that Carmen loved Don José and no one else. To be sure, she flirted abominably with others, but many women do this to excite jealousy. In permitting the Toreador to catch her fancy, she only indulged a whim of her vain nature, but she would quickly have returned to José, the natural act of any woman, and Carmen was a true child of nature."

HERBERT CAWTHORN.

The picture on the first page of this issue is that of Herbert Cawthorn, the very eccentric Irish comedian of Little Nugget and A Cork Man fame, who made his first public appearance when a child in a production of Cinderella at Lent's New York circus, which was then permanently located on Fourteeth Street, in this city, where he received the enormous salary of $4 per week.

After the run of Cinderella he was singled out by the elder Kiralfy, father of the present Kiralfy brothers, and engaged for a grand children's pantomime company, which toured the country in 1869 or 1870, filling the position of Harlequin. During that times he often saw Gus Williams in his famous specialties, and, being a clever little imitator, decided to try the same style of work. So, at the close of the Kiralfy engagement, Herbert's mother had costumes made in fac simile of Williams's; the young comedian learned the specialties, and was billed as a pocket edition of Gus, making his debut in this line at R. M. Hooley's Theatre, Brooklyn, N. Y. Great success attended the experiment, and Mr. Cawthorn has now in his possession press clippings stating that, "if it were not for the difference in size of the two comedians, one could not tell the original."

This and other styles of specialties were continued until his brother, Joe, was old enough to enter the profession, when their mother, Mrs. S. E. Cawthorn, supplied them with original short sketches and acts. They doubled in an Irish and Dutch sketch entitled, The Emigrants, Herbert doing the Irish and Joe the Dutch. Their first joint engagement occured at the old theatre at Tenth and Callowhill Streets in Philadelphia, and so remarkable was their success that J. M. Mortimer, the original proprietor of the first Grand Central Theatre, engaged them indefinitely. They played a thirteen weeks star engagement and then toured under J. H. Haverly, and other then prominent managers, until 1876, when they went to England, playing London, the provinces, Ireland, and Scotland for four years, returning to America in September 1880, opening at Harry Miner's Bowery Theatre, and touring this country with Davene's Allied Attractions for two seasons. Other engagements followed until they became interested in the farce-comedy, Little Nugget, in which Herbert Cawthorn appeared for ten years, making for himself an enviable reputation as one of the brightest laughter-provoking original Irish comedians on the stage. During the season of 1894-95, he produced the comedy, A Cork Man, which, at the close of that season, was withdrawn for revision in order that it might better fit his peculiar abilities, as the piece was originally written for another and did not suit his style of comedy work. His remarkable versatility makes him at home in Dutch, and English cockney parts as well as in Irish characters, and his funny original specialties, with singing, dancing, and concertina solos, are well known.

Mr. Cawthorn is undecided for next season, but, in the season of 1897-98, he intends putting on the road a new play which is now being written for him by a prominent playwright.

HERE'S TO MRS. MOFFITT!

When the company engaged to appear in The Liberty Bell arrived in Boston a majority of the chorus women, and a few of the principals engaged board at the Hotel Waterston in Bulfinch Place. As soon as word was received that the Liberty Bell enterprise had collapsed, Mrs. Moffitt, who keeps the hotel, assured the members of the stranded company who were boarding at her house that she deeply sympathized with them in their trouble, and that she didn't want anybody to worry about what they owed her for board.

When her boarders were ready to leave for New York she engaged an expressman to take their trunks to the railroad station and did up a big basket of edibles for her parting guests after distributing a few dollars to each one of the women singers. She would not even accept money from two of the principals in the company who were willing and able to settle their bills.

Too much praise cannot be bestowed upon Mrs. Moffit, as it is decidedly unusual for a hotel keeper to extend a helping hand to stranded players.

REDUCED RATES TO CHICAGO.

Account of the Democratic National Convention, Chicago, Ill., the B. & O. R. R. will sell excursion tickets from all Ticket Stations on its lines East of the Ohio River, for all trains July 3, 4, 5 and 6, good for return passage until July 12 inclusive, at one single fare for the round trip.

Tickets will, also, be sold by all connecting lines.

The B. & O. maintains a double daily service of fast vestibuled express trains, with Pullman Sleeping and Dining Cars attached, running through to Chicago solid without change or transfer.

AL HAYMAN AND ABBEY'S.

The news that Al Hayman had secured the lease of Abbey's Theatre for a term of five years was a lively topic of gossip and speculation all last week. Mr. Hayman is now in Paris; when questioned by a foreign correspondent as to his plans for his new property, he said: "I will return to America as quickly as I can to close several important business negotiations for Abbey's Theatre.

Harry Mann, who represents the Hayman interests here during the absence of its chief, said to a MIRROR reporter: "Mr. Hayman returns to New York early in July. Till then, you may rest assured there will be no developments in the matter. None of us here have any idea of the use to which the new theatre will be put. Presumably the name of the house will be changed, but no one except Al Hayman himself can make any formal announcement of news in the matter. When Mr. Hayman returns, his plans will doubtless have taken definite shape, and he will himself give them publicity."

Abbey's Theatre, as is well known, belongs to the Goelet estate. Robert Goelet arrived here from Europe a week ago last Friday. On Monday he cabled Al Hayman in Paris accepting a proposal for the lease of the theatre for five years. Mr. Goelet had met Mr. Hayman in London about two weeks ago, and it was there that the question was discussed between them. The name, "Abbey's Theatre," which is shown in a cut of the building printed on this page, has already been removed.

CHARLES BARNARD'S NEW WORK.

Charles Barnard, the playwright, said to a MIRROR representative: "Marguerite Merington and I have just completed a one-act play for seven characters, entitled His Wife. I have associated with me Doré Davidson, a competent constructor of plays, and he is building and I am writing a melodrama of New England life that, I believe, will prove most successful, as it will gratify the public desire for a pure, sweet, yet strong play.

"The story, which appeared in a magazine sometime ago, is based upon actual circumstances occurring when I was a boy, and I knew the persons depicted. The scene is Boston Bay near old Scituate Light, and my collaborator has invented four novel sensational effects. The life of New England holds an undying charm for all lovers of quaint humor, and the real life will be again reproduced as it was in The County Fair, one of the characters being a true picture of a real personage whose charming, quietly humorous manner I have never forgotten. Many managers have already asked to see the play, but nothing definite as to its production is as yet decided. It will be called Little Passenger."

Charles Barnard goes next month to Chautauqua to assume his Summer labors as editorial writer on the paper there published by the annual assembly.

LAURA KEENE'S LIVELY GRANDCHILDREN.

Over at Hillsdale, N. J., Laura Keene's grandchidren, famous in that region as the Rawson twins, reside. Their father, Albert L. Rawson, is a literary and artistic man, who has permitted the twins to carve out their own careers, which have been diversified and luminous.

The latest escapade of the youngsters was the collecting of a lot of large black snakes, which were liberated in the main street of Hillsdale at the evening hour when everybody rides a wheel. Panic, consternation, and terror reigned, but the job was recognized as the work of the Rawson twins, and no one was prosecuted.

These illustrious descendants of Laura Keene have run away a dozen times, but always came back, and have figured, in their imaginations, as cowboys, Indians, murderers, and outlaws. The dramatic instinct is, no doubt, inherited.

THE THEATRICAL STAGE EMPLOYES.

Charles V. Burgum, recording secretary of Denver Local No. 7, National Alliance of Theatrical Stage Employes, reports the union in good condition, all the members working. J. C. Alexander has been elected delegate to the national convention at Detroit next month.

George H. Hildebrandt has resigned as secretary of Seattle Local No. 15, N. A. T. S. E., being succeeded by William O. Ward. The former, while still a member of No. 15, is now secretary of Seattle Lodge 36, Theatrical Mechanics Association.

A PRIMA DONNA TO WED.

Philla Wolff, the prima donna of the Conried-Fernozy company at Terrace Garden, has announced her betrothal to Martin Siegman, comedian of the same company. The marriage will be performed July 16 by Mayor Strong.

W. S. Bates, mgr. Stratton's Big Comedy Co.

GOSSIP OF THE TOWN.

"Punch" Wheeler was in town last week.

Della Fox sailed for Europe last Wednesday.

Augustus Balfour has finished his second year with Alexander Salvini, and goes with Mr. and Mrs. Robert Taber next season.

Joseph Weaver is re-engaged by Richard Mansfield for important character parts next season. This will be his fourth season in the Mansfield company.

R. E. Johnston closes the Rivarde season June 27 at St. Paul, sailing at once for London, where his address will be the Victoria Hotel. The Rivarde tour was not profitable.

Sigmund H. Feinman and wife, of the Windsor Theatre, this city, appeared at a matinee at the London Standard, June 13, in their German and Hebrew play, The Hero of Jerusalem.

James H. Wallick brings from England, besides When London Sleeps, the American rights to Harry L. Spier's drama, Father Satan, and a play by Herbert North as yet unnamed.

Charles Danby has signed to tour with The Lady Slavey next season. He is summering in the Catskills.

Ethel Marlowe is engaged for leading business in the Summer stock company at Wentworth Hall, Jackson, N. H.

Johnnie Pringle, manager of The Comedy Ideals, and his leading lady, Ida Apperley, were married June 11 at Madison, Neb.

Mabel Strickland writes to deny the report that she has been engaged by W. H. Power for the leading part in Shannon of the Sixth. She says she has had no communication with W. H. Power, and has made no engagement for next season.

Harry Byrnes, the scenic painter, has gone to Mattapoisett to paint the scenery for E. D. Bird's Summer productions, annually made in his private theatre. This is Mr. Byrnes's sixth successive year with Mr. Bird.

Prof. E. Abt's mechanical views and statuary will be a feature in the olio of Sam M. Young's Melville company next season.

Walton Townsend will play Faust with Lewis Morrison's production next season.

Harry St. Aubyn will next year be with The Cotton King co. company.

Polyanthus, an adaptation of Iolanthe, was acted by students of St. Francis Xavier's college last Tuesday.

Mrs. George S. Knight has signified her intention of returning to the stage next season with a new Parisian comedy.

Geoffrey Stern has engaged with The Cherry Pickers for next season.

Albert L. Guille, a tenor singer in the Saengerfest at Pittsburg recently, had his purse, containing $300, picked from his pocket at the station when leaving for New York.

Charles Frohman cabled last week that he will produce Augustus Thomas's comedy, Don't Tell Her Husband, at the Comedy Theatre, London, in September, with Charles Hawtrey in the leading role.

Manager Byron G. Harlan has sailed for Europe to secure musical instruments to be introduced in The Country Blacksmiths, a semi-pantomimic one-act musical comedy by Louis Foy.

Joseph Humphreys, Charles Frohman's general stage manager, sailed on the steamship *New York* last Wednesday for a flying trip to Paris and London to see the various plays purchased by Charles Frohman.

W. S. Reeves opens a season of six weeks on his Cape Cod circuit at Harwich, Mass., July 3, with Edward W. Emerson's farce-comedy, Cranks. The company includes Edward W. Emerson, Wallace Campbell, George Mack, Joseph Damery, Reuben Howes, David Nickerson, Lillian Burnham, Nena Ring, Kitty Fraser, Cora Edsley, and James Langford, musical director.

Schwarz's stock company opened June 3 for ten days at the Waco, Tex., Auditorium. The company includes Albert Taylor, Harry Elmer, Owen Bartlett, J. A. Baugh, Fred Bartlett, Joe Blessing, Louise Forster, Thelma Aubergne, Jennie Elmer, and Dot Bartlett. The Summer season at Oak Cliff, Dallas, begins June 15, followed by a tour on the Texas circuit under direction of Jake Schwarz.

The Lees, hypnotists, played to such success at North Adams, week before last, that they remained last week, canceling date at Holyoke. Their season of forty-two weeks has been the best they have ever known, and a short Summer season opened at Pittsfield last night.

Grace Burgess, late with A Trip to Chinatown, will hereafter be known as Grace Welby. She is a daughter of Bertha Welby.

Allyn and Lingard, Tom Peasley, and Max Miller have been engaged for Charles E. Blaney's latest play, A Boy Wanted, in which Harry Clay Blaney will be featured. For A Baggage Check, Lizzie Melrose, Charles Grapewin, Tommy Evans, Louis Martinetti, and Charles Morgan are engaged.

Willard Lee will open his season in the new romantic drama, In the Heart of the Storm, at the Columbus Theatre, Harlem, on August 29. An engagement at a down-town theatre will be played at a later date. The tour of the company, as already booked, embraces all the principal cities as far west as St. Louis, and plans are being perfected to extend it to the Pacific Coast, running two seasons into one.

Marion Singer, the original Widow Fremousse in Wang, and a well known contralto for several seasons in the companies of De Wolf Hopper and Camille d'Arville, was married last Thursday at the Little Church Around the Corner to J. S. Brewer, of Ithaca. Most of De Wolf Hopper's company were present at the ceremony.

In addition to those already re-engaged by Manager King for the Della Fox Opera company, are Harry B. McDonough, Frank Blair, and Trixie Friganza. Miss Fox, who is now in Paris, will secure entirely new designs for her costumes in both Fleur-de-Lis and The Little Trooper.

Conroy and Fox have a new version of their farce comedy, O'Flaherty's Vacation, which they expect to star in again next season.

Adelaide Fitz Allan has been re-engaged for leading woman with Alexander Salvini.

Ray Rockwell, formerly of Augustin Daly's company, was on Thursday last granted an absolute divorce from Charles F. Rockwell by Justice Pryor, of the Supreme Court.

Lost in New York will be presented in England next season by Colton and Ryno, opening at the New Grand Opera House, Liverpool, Aug. 24. William H. Ryno sailed June 10, and James P. Colton follows July 15, taking a full equipment of scenery by Voeghtlin. Lily Sinclair, Charles E. Edwards, and C. S. Johnson, of the American cast, will appear in England.

Neil Litchfield, the Yankee comedian, closes his season with the Anna Eva Fay company June 27, at West Superior, Wis.

IN OTHER CITIES.

KANSAS CITY.

The Summer season of theatricals have opened auspiciously, and Kansas City is happy in the possession of a clever all-round stock co., which is presenting light comedies in a pleasing way, and making them enjoyable by the addition of a few well-selected specialties introduced between acts. The co. opened 15 at Fairmount Auditorium under the direction of Stewart Allen, stage manager for Sol Smith Russell, and its first appearance was a sufficient guarantee of the ability of the co. to present this class of plays in an acceptable manner. The first play presented was Nita's First, a roaring farce, in which the disappearance and travels of a baby provided the theme. The situations and complications resulting from the uncertainty of the baby's whereabouts were numerous and highly humorous. T. C. Valentine, a veteran actor, portrayed the role of the irascible father in an excellent way. Edward McKay as the young Fizzleton also made a good impression, and Thomas W. Ross as Jimmy, made quite a hit in this juvenile role. Stewart Allen as the dude, was satisfactory; Virginia Johnson, the leading woman, was vivacious and attractive as Nita; and Alberta Lea as Mrs. Fizzleton, Julia Phelps as Miss Prim, and the balance of the cast were good. A curtain-raiser entitled My Uncle's Will, was presented and afforded J. P. Whitman a good opportunity to show off his talents as a character actor. Specialties were done by Frankie St. John, who appeared in several songs and dances, and by Earl Lee, a juvenile character impersonator. The audience was of fair size, and as the weather is now very hot, and this is the only theatrical attraction offered, and the Auditorium is a very cool resort, it will undoubtedly prove a success for several weeks to come.

The Stock co at the Gillis, drew moderately 14 20, presenting Lady Audle's Secret.

One of the best amateur productions that has ever been seen here was that of a new farce-comedy entitled Skinner Commission Company, which was written and produced by St Clair Hurd, a local playwright, at the Coates 12. The production was greeted by an audience which completely filled the house and was uproarious in its applause of the clever sallies and sparkling dialogue, as well as the numerous good specialties introduced. The plot of the piece related to the many schemes and fakes indulged in in the live stock commission business, and owing to the immense live-stock interests here, the audience was largely composed of live stock dealers and their friends and the piece was given a great reception. The author has produced a very clever piece which, when presented by a good co. and equipped with proper scenery, costumes and settings, will be a great deal better than most of the farce-comedies now touring The piece will be put on the road in the Fall. Among the members of the co. especially clever were Seymour Rice, who is a comedian of considerable talent and who is certainly not hampered by diffidence; Mabel Hite, who looked and acted well in a heavy part as an actress; Frank Lott was excellent as the speculating commission man, and the Hoffman Quartette sang a number of selections with good effect.

W. F. Blande has been engaged as local manager for the Auditorium, and the announcement of the bookings for the coming season shows a dozen or more weeks filled with some of the strongest attractions the country affords.

Shooting Chutes is a popular past-time at Troost Park, the opening having occurred 17.

General John B Gordon will return for two lectures at Fairmount Auditorium 21. F. B. WILCOX.

ST. PAUL.

At the Metropolitan Opera House the engagement of Richard Mansfield and his excellent co. 11-13 proved an artistic and a pecuniary success. Mr. Mansfield presented Arms and the Man, A Parisian Romance, Beau Brummell, also a great composite bill embracing third act of Prince Karl, second and third acts of Dr. Jekyll and Mr. Hyde, third act of Beau Brummell, fourth act of the story of Rodion the Student, fourth act of A Parisian Romance. Each performance drew a large and brilliant audience, which greeted Mr. Mansfield with enthusiastic applause. Mr. Mansfield is gifted with dramatic genius of a high order, evidenced in his admirable portrayal of characters so widely different as Captain Bluntschli, Baron Chevrial, Beau Brummell, Prince Karl Dr. Jekyll and Mr. Hyde, and Rodion the Student Each character is a masterpiece, given with that artistic finish noticeable in Mr. Mansfield's powerful creations. The support is excellent throughout. Beatrice Cameron, Norah Lamison, and Eleanor Carey finely sustained their respective roles and made a very favorable impression. Orrin Johnson, D. H. Harkins, and Edmund Lyons do good work and deserve favorable mention. The composite bill presented on Saturday night, in which Mr. Mansfield sustained six different characters, was one of the greatest and most artistic performances ever given in St. Paul. The Metropolitan will remained closed till Aug. 30, when Alabama co. will be the opening attraction of the regular season.

At the New Mozart Theatre Louis Eagan, manager, the stock co. presented the comedy-drama, Our Sweethearts, 14 20, opening to fair houses. The play was nicely staged. Louis Eagan does good work as Sam Glee and met with favor. Gussie Gardner was very taking in the part of Cherry Pitt and the drummer boy. Marguerite Montague, as Rose Darling; Florence Hunt, as Savannah Darling; Eugene Sanley, Sam Hunt, Claude Soures, and E M. Montague do good work and deserve mention. Kathleen Mavourneen 21-27.

The Adam Forepaugh and Sells Brothers' combined shows is billed for July 3.

The Clara Schumann Ladies' Orchestra is filling an engagement at Lake Como. They are great favorites and draw large crowds nightly.

GEO. H. COLGRAVE.

PROVIDENCE.

That old-time play, The Octoroon, was given an excellent presentation at Lathrop's Opera House 15 20 by Theodore Babcock's Stock co. Eva Taylor appeared in the leading role of Zoe, and her impersonation of the part was a most finished effort. Mr. Babcock as Wah-no-tee, the Indian, gave a capital portrayal of the difficult role and Wright Huntington made a hit in the character of Salem Scudder. Frank Walcott, J. K. Keane, J. V. Everham, William West, George Watson, Master Devlin, R. F. Sullivan, Dollie Brooks, Jeanne Towler and Hattie Neville played their parts well. Specialties were furnished by William West, Dollie Brooks and Jimmie Devlin. The audiences were large and enthusiastic. Oliver Twist 22 27.

M J. Byrne, agent of the famous Brothers Byrne's 8 Bells, is at his home in this city for the Summer

Richard H. Geiger, who played Captain Corcoran in Pinafore at Crescent Park last Summer, has been engaged to sing the leading baritone role in Mr. Reeves's new opera, The Mandarin Zune, to be produced at the Park the coming Summer.

Dave Palmer, of the Westminster Theatre, has just returned from New York, where he has been sightseeing for several days.

Jules Jordan, of this city, has completed arrangements with the Bostonians for the production of his new opera, Rip Van Winkle It is expected that the work will have its initial performance in this city.

The Home Talent Club will present Charles Lovenberg's open-air spectacle, entitled U. S. '61-96, at Adelaide Park 29

Among the artists engaged for Reeves's new opera, The Mandarin Zune, at the Floating Palace Theatre, Crescent Park, are Raymond Hitchcock from the Carleton Opera co; Richard Quailer, from Harrigan's; Ethel Balch, Emma Glenn, F C. Knights, Sinclair Nash, Stanley Felch a last year's Pinafore favorite; Edward Kissam, of the Mackey Opera co., and others Rehearsals are being held daily under the direction of James Gilbert, of Boston, and the opening performance 29 will be by invitation only. The public opening will be 30 HOWARD C. RILEY.

DETROIT.

The audiences were so large at both the afternoon and evening performances on the opening day of our new Summer theatre, 13, that the seating capacity was found insufficient, and crowds of people saw and heard what was going on as best they could in an uncomfortable perpendicular position, which, however must have been a delightfully encouraging sight to the management. The good beginning argues well for its future success. Some disappointment was felt at the afternoon performance owing to the non-appearance of Mrs Shaw and Lew Dockstader, neither of whom arrived until evening. However, the music of the Metropolitan Band is warranted to dispel dissatisfaction of any kind, and moreover, Langley and Faunce, in their Irish songs and dances, and Nettie Black's vocal selections, would evaporate any trace of it which the music failed to So they got along without the above-named stars in the afternoon, but we are glad to say they were to the fore in the evening and everything went merrily. Two performances daily will be given throughout the season.

The Summer theatre has at least no rival in the city just now, as all the houses are closed up tightly.

KIMBALL

DENVER.

Amusement-lovers are certainly to be congratulated upon the outlook for this Summer—for it has already been amply demonstrated that with the fine stock cos. at Manhattan and Elitch's a theatrical menu will be presented that would satisfy an epicure. Both resorts are drawing large audiences, and indeed may be considered as complements of one another rather than as in opposition—for they are equally well patronized. The people who go one night to one, before the week is out going another night to the other—and as it seems to be the policy of the Manhattan management to present high-class comedy, and of Elitch's the same class of dramas, the menu is sufficiently varied to please everybody—and insure big houses at each of these popular resorts. For the week commencing 14 August in Daly's 7 20 8 has been the attraction at Manhattan and has served to introduce Henrietta Crosman to Denverites. Miss Crosman is a most delightful comedienne, who is especially clever in such roles as Floss—which she essays this week and in which she scored a distinct and most emphatic success. Miss Crosman has grown considerably thinner since her last season here, and is now almost spirituelle, comparatively speaking, and the change is most becoming She never looked better than she does this Summer.

The stock co. is giving a production of 7 20 8 that I scarcely think can be beaten. The play, itself replete in humorous stage business and situations, is splendidly interpreted by the excellent stock co. As Lauucelot Bargis George Edeson is delicious, and contributes to the portrayal all the by-play and lights and shades with which this meritorious comedian clothes all his characterizations, which, invariably, are thoroughly artistic and marked by the most careful attention to detail. Mattie Earl as Mrs Bargis James Neill as Curliss, Jack Maher as Signor Tambourini, and Walter Edwards as Gasleigh all did exceptionally good work, and the remainder of the co. contributed excellently to a perfect ensemble.

At Elitch's the stock co. have been giving a very well balanced and conscientiously-enacted portrayal of Queena, and its members have again demonstrated that they are artistes of ability. In the dual roles of Queena and Mme. Rene Jessaline Rodgers appeared to fine advantage, and her acting strong throughout, is certainly to be commended. Gus Weinberg, the new comedian, is quite an addition to the co., and was well received. Frederick Bock, Louise Ripley and Frederick Montague were all capital in their respective roles. The co. is evidently more at home in comedy-drama than in comedy, and Queena is receiving much better treatment than did Pink Dominos. Hazel Kirke will be given week commencing 21, and I doubt not will be well handled.

Hopkins's Trans-Oceanic Star Specialty co. opened at the Tabor 15 The Rossow Brothers are the features of the performance, and scored a big hit. Gunning, the boy hypnotist, comes to the Tabor week 22, and this attraction closes the season. The Tabor will re-open in two months.

The Orpheum and Broadway are dark this week, and probably will not re-open until Fall.

The sensation of the week in theatrical circles is the announcement that Jennie Kennark will play a special engagement, heading the Elitch Garden Stock co., week commencing 28. It has not yet been determined whether Miss Kennark will remain for the season, as she had determined upon a vacation this Summer, refusing two good stock engagements in order that she might take a much-needed rest, as she has played in stock work almost continuously for several years past. She arrived in the city 15, accompanied by her husband, Charles Lothian, and their tickets were purchased for New York, but Mrs Elitch prevailed upon her to remain for the special engagement. Everyone hopes that Miss Kennark will remain for the season, for there is not a more versatile or talented actress engaged in stock work in America than this clever woman, whose popularity in Denver and the West is something remarkable. Mrs. Elitch has made a ten strike in securing her even for a limited engagement.

Will Hope, the efficient press agent of the Tabor, leaves for New York upon a combined business and pleasure trip as soon as the Tabor closes.

Sharps and Flats, the musical team who have been doing good work with the co. at the Tabor this week, are Denver boys, and as Achert and Young are well remembered here. F. E. CARSARPHEN.

BUFFALO.

The Wilbur Opera co. in Fra Diavolo played to fine business 15 17 at the Star Theatre, where the season of Summer opera opened 15. E. A. Clark as the bandit chieftain, J. E. Conly as Lorenzo, Eloise Mortimer as Zerlina, J. C. Harvey and Claude Amsden as Beppo and Giacomo, were accorded a warm welcome.

Maud Daniel, press agent and stage manager of the co, made many friends in Buffalo last Summer, and was heartily welcomed this year on her return.

A series of living pictures at the close of each performance added much to the entertainment. The Two Vagabonds was given for the rest of the week with great success. The co. this year is a marked improvement over last.

Popular prices have been the order at the Star. The four weekly matinees have been exceedingly low in prices. The house has been packed every afternoon.

All the other houses are dark, and but little interest is shown in things theatrical. The excursion boats and the bicycles prove more popular than other forms of amusement, although the one open theatre is liberally patronized. MARIAN DE FOREST.

OMAHA.

At Boyd's Theatre Primrose and West secured a hearty welcome from two large audiences 9, 10. It was a race week and many strangers to the city took the opportunity of witnessing the best minstrel performance seen here in many days. This was the closing event of the season and for the next six weeks the amusement loving public will have to be content with the concert gardens, Payne's Spectacle and one or two circuses which are booked later on.

J. R RINGWALT.

INDIANAPOLIS.

The Wildwood Opera co. under the direction of Edward Temple is this week presenting Patience and will follow on 18-20 with The Mascott.

The managers of Armstrong Park have organized a stock co. and are presenting to good audiences The Two Orphans. This co will remain throughout the Summer. CHARLES F. KENNEDY.

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CORRESPONDENCE.

ARKANSAS.

PORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): House closed for the season.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): The one night engagement of Ada Rehan 9 was a big success. House dark until 15, 16, when the picture play, Miss Jerry, will be on.==OAKLAND THEATRE (J. J. Collins, manager): Milton and Dollie Nobles in Law and Love week of 9-15 to good business.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark week ending 6. John Drew 29.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Pirates of Penzance, local, 19, 20; John Drew 30.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Rhea in Nell Gwynne 6 to poor business; performance good. Payton Comedy co. 13 to fair business at popular prices. House closed for the season 13.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): Bertha M. Wilson in character sketches 16.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): Prof Gunning, the boy hypnotist, 9-11 to fair business at popular prices. The White Squadron 16.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): John Drew 8 in Christopher, Jr., to a large and delighted audience; excellent co.

CONNECTICUT.

NEW HAVEN.—WONDERLAND THEATRE (S. Z. Poli, manager): This being the only theatre now open, the patronage remains profitable. The bill for 15-20 contains Fialkowski, three Mahr Sisters, the two American Macs, Lowell and Abeles, X-Ray Brisbey, the Silvers, Carson and Palmer, and Lillian Ackerman.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): House dark.

GEORGIA.

SAVANNAH.—SAVANNAH THEATRE (Charles D. Coburn, manager): House dark week ending 13.

IDAHO.

BOISE CITY.—COLUMBIAN THEATRE (J. H. Pinney, manager): House dark week ending 13.

POCATELLO.—OPERA HOUSE (Watson and Kinport, managers): Rhea 13 to a big house; audience well pleased.

WALLACE.—OPERA HOUSE (Richard Daxon, manager): Richards and Pringle's Georgia Minstrels 11, 12 gave a good entertainment to fair business.

ILLINOIS.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Gwilym and Mary Thomas, Welsh artists, assisted by local musicians, 9 gave a concert which will be long remembered for its excellence.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): House closed for the season.

AURORA.—OPERA HOUSE (J. H. Plain, treasurer): Eunice Goodrich co. 8-13 to fair business at popular prices. Richard Mansfield 19.

WAUKEGAN.—GRAND OPERA HOUSE (George K. Spoor, manager): House dark week of 17.

MOUND CITY.—OPERA HOUSE (Bell and Hays, managers): J. W. Turnbull and E. R. Dalton, late of Weiderman's Comedy co., assisted by home talent, presented Alone in London 22.

OTTAWA.—Buffalo Bill's Wild West Show 16, afternoon and evening, to the capacity of the tents. Performance gave best of satisfaction.

DIXON.—OPERA HOUSE (F. A. Truman, manager): House dark 10-17. Billy Ament's Shows 8-13. Tent packed nearly every night; good co.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager):==ITEMS: Manager Cline has gone to St. Louis in the interest of the house.—An effort is being made to present Summer opera on the Silver Hills, back of this city, and if successful, it will be patronized, as it is quite a popular resort during the Summer season.—New Albany Lodge of Elks has engaged headquarters at the Burnett House during the Cincinnati reunion, and all members of the profession can there find a welcome.—Carl Breetz has joined Phil Peters in The Old Soldier for a brief Summer tour.—Manager Cline expects to make a number of improvements in the house before opening next season which will largely add to the comfort of his patrons.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): House dark 8-22.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): House dark 8-13.==GRAND OPERA HOUSE (William Foster, manager): House dark 8-13.

DECORAH.—GRAND OPERA HOUSE (C. J. Veiser and B. B. Morse, managers): House dark 8-13. High School Commencement Exercise 19.

KANSAS.

LEAVENWORTH.—CRAWFORD GRAND OPERA HOUSE (Mr. Bowman, manager): The Chimes of Normandy 11 by local talent.

LOUISIANA.

MONROE.—OPERA HOUSE (C. T. Madison, manager): House dark week ending 13.==ITEM: The Opera House has been seized by the Sheriff and will be sold.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees): House dark 10-17.

MAINE.

PORTLAND.—THEATRE (Charles C. Tukesbury, proprietor and manager): Edison's Vitascope week of 22.==GILBERT'S HALL (Ira C. Stockbridge, manager): George Riddle in A Midsummer Night's Dream 18 to big house.==PALACE THEATRE (T. J. Markley, manager): Pearl Stevens' French Burlesque co. 15-20 to good business.==PEAK'S ISLAND PAVILION (Bartley McCullum, manager): Balasco's The Wife opened week of 15 to S. R. O. The Wages of Sin 22-27.==ITEMS: Manager McCullum received an ovation at Pavilion 15 such as he never got before, and before the curtain was rung down on first act the stage was a literal flower-bed. Miss Hall, leading lady, was encored to the echo on her first entrance, and jolly Miss Ingram was nearly buried in flowers, no less than a dozen different floral offerings having been sent by her numberless admirers. Not one of the entire cast was overlooked.—Ward and Curran, in their curtain-raiser at the Pavilion, are making a great hit.—Scanlan and Stevens are the recognized favorites at the Palace this week.—The Rustic Theatre at Riverton has its official opening 20.—Manager Ponce, of the Long Island Casino, intends giving vaudeville attractions this season.—Fireworks were displayed on the Island after the opening performance at Pavilion 15.

BIDDEFORD.—NEW CITY OPERA HOUSE (K. W. Sutherland, manager): The Marion Gerald co., booked for 13, 14, failed to appear, being held at Lebanon, N. H., for board bills. They stayed there two days trying to raise money enough to go on, but finally disbanded. They would have played to a good house here, as there was an advance sale of over one hundred and fifty dollars. Walter Perkins, the well-known comedian, who has been visiting his home in this city, returned to New York 4. While here Mr. Perkins was tendered a benefit by the leading amateurs, Mr. Perkins taking his old part of Tom McDow in All the Comforts of Home. It was an immense success, every seat in the house being sold in advance. Old Jed Prouty gave good satisfaction to a fair audience 16, E. M. Hall and Donnelly's Minstrels 29; Edison Vitascope 30 for balance of week.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): House dark 8-13.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Old Jed Prouty 20.==ITEM: H. G. Carleton and wife have taken a cottage at Northport Camp Ground for the season.

MASSACHUSETTS.

MARLBORO.—THEATRE (F. W. Riley, manager): House dark 8-13.

HOLYOKE.—THE PAVILION (F. F. Murray, manager): The following gave a splendid vaudeville entertainment 15-20: Thomas and Quinn, Haynes and Redmond, Belle Vivian, Crane Brothers, Emma Francis, and Crawford and Manning. Business good.

LOWELL.—LAKEVIEW THEATRE (Nelson A. Morrill, manager): The entertainers for the week of 8 were Pollie Holmes, in Irish songs; Joe Flynn, in monologue; Murphy and McCoy, in sketch; the Bland Sisters, songs and dances; and the Edisons, in musical sketch. The rainy weather lately considerably affected business, but on the average it was very fair.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): House closed for season.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): House dark 15-20.

MICHIGAN.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): The Courtleigh Stock co. presented Our Boys, My Partner and Moths to large and enthusiastic audiences 8-10. The work of Olive White as Vere Herbert in Moths is of the highest order. Next week the co. will present Queena, Whirlwind, and A Dangerous Game.

OWOSSO.—CALEDONIA PARK CASINO (F. H. Knapp, manager): Concert by local talent 14 to fair business.

BESSEMER.—PECUD'S OPERA HOUSE (Joseph Pecud, proprietor): Mattie Vickers, under the management of Clark and Ellengen, in Jacquine 15. A Pair of Kids July 9. May Smith Robinson 17; Percy Plunket 27-29.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): The Courtleigh Stoek co. are now in the fourth week of their engagement here, and have made a great success, being the most popular co. ever seen here. The theatre was crowded 16, on the debut of Maude Rose of this city. She was completely successful in the part of Maud Salmon, in The Whirlwind. The co. will play here for a week longer. They will produce Caste 22 and Our Regiment 23. They have in preparation Woman Against Woman, London Assurance, Snowball, and School. The Courtleigh Stock co. has proved to be the only attraction that can compete with the bicycles, very few wheels are seen on the street when the co. are playing. William Courtleigh, W. H. Crompton, Hudson Liston, Olive White, Genevieve Reynolds, Una Abell, Frank Kendrick, Errol Dunbar, and Robert McWade have become favorites.

BENTON HARBOR.—YORE'S GRAND OPERA HOUSE (J. A. Simon, manager): Athletic entertainment 15 to a fair crowd. Conservatory of Music concert 17; very fine performance; attendance good. Wills's Two Old Cronies 22-27.

MINNESOTA.

ST. PETER.—NEW GRAND OPERA HOUSE (Sidney and Hall, managers): House dark week of 8-15. Columbia Opera co. 19.

LITTLE FALLS.—GROSS OPERA HOUSE (Ph. Gross, manager): The Paul T. Wilkes Stock co. 1-14 to good houses.

AUSTIN.—OPERA HOUSE (F. A. Schlender, manager): House dark 15-27. Snowden and Brekenridge Players 28-30.

WINONA.—OPERA HOUSE (J. Strasilipka, manager): Columbia Opera co. week of 8 to good business. Richard Mansfield 16.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): House dark 8-13.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): Corbett Concert co. 16. Eddie Foy in The Strange Adventures of Miss Brown 24.

BRAINERD.—SLEEPER HOUSE (H. C. Stivers, manager): Anna Eva Foy 18-20; Paul T. Wilkes 22-27.

MISSOURI.

JOPLIN.—HAVEN OPERA HOUSE (H. H. Haven, manager): Spooner Dramatic co. in repertoire 8-14 to good business.==ITEM: The Spooner co. disbanded here, and left for their homes, after a successful season of two years.

KIRKSVILLE.—ITEM: An entertainment was given 15 for the benefit of the Charity Fund of the American School of Osteopathy and A. T. Still Infirmary. The first part of the programme consisted of musical numbers, followed by A Box of Monkeys. The performance was under the direction of C. Vincent Ross, and netted the fund about $75. The cast included Kate Critchfield, daughter of Terry Critchfield, manager of Opera House, Osvaloosa, Kans.; Agnes Darling, of Chicago; Camille Nelson, and James Ellison.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schuebert, manager): House dark 8-13.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (John Maguire, manager): Richard Mansfield in repertoire 1-3 to only fair business at advanced prices, followed by Primrose and West's big minstrels 5, 6 to S. R. O. at advanced prices; good performance. Rhea opens for three nights and matinee 15, followed by Eddie Foy in The Strange Adventures of Miss Brown 18-20, this closing the season.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): Richards and Pringle's Georgia Minstrels 18.

NEBRASKA.

LINCOLN.—LANSING (Ed A. Church, manager): Primrose and West's Minstrels 8 to a big house. This closes the season for the Lansing. Notwithstanding the cry of hard times the management of the house have made money. It is rumored that owing to Mr. Church's time being so fully occupied with his theatrical enterprises he will not seek a renewal of his lease, but that his assistant, Mr. Cole, may obtain it, which will please all theatregoing people here.==THE FUNK (E. C. Zehrung, manager): The Boston Comedy Opera co. 8-10; fair houses.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Richard Golden in Old Jed Prouty pleased a fair-sized audience 15.==ITEM: Mr. Golden closes his season in Bangor, Me., 24.

NEW JERSEY.

ELIZABETH.—ITEMS: The weekly concerts by Drake's Military Band continue with unabated success. The excellence of the programmes and the superb manner in which they are rendered has won for Mr. Drake the reputation of being the finest bandmaster in the State.—Gentry's Dog and Pony Circus was here 13-20, and drew crowded tents at every performance. The animals are wonderfully well trained, and go through their several acts in a way that is little short of marvelous.—Biederman's Boy Band, of Newark, gave their first concert in the Lyceum Theatre 17, and drew a good-sized house. These concerts will be held weekly until the opening of the regular Fall season.—The meetings of Elizabeth City Lodge, No. 289, B. P. O. E., have been discontinued for the Summer. The Elk Club, however, will be open as usual.—Remodeling of the Drake Opera House is soon to be commenced. A force of over one hundred and fifty skilled workmen have been engaged, and will work night and day to have the house ready for the opening night, which will probably be sometime the latter part of September.—J. D. Newman, general agent for Professor Gentry's Circus, made a host of friends while here. Mr. Newman is a prominent member of the Mobile, Ala., Lodge of Elks.—Colonel W. M. Morton, manager of the Drake Opera House, is at his Summer home on Long Island.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): The annual concerts of the Rutger's College Glee Club occurred 12 before a large and well-pleased audience. The club was assisted by the Mandolin Club, Sig. G. Giannone, clarionet, and Eva Hawkes, contralto. The selections were for the most part old, but were well rendered.

BOONTON.—OPERA HOUSE (S. J. Green, manager): Public school closing exercises 19. House dark 19-25. Charles Lee's Circus 30.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): House dark 8-13.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (Woodward and Davis, lessees): Dark 15-20.==LELAND OPERA HOUSE: Mme. Mussely's music class gave a concert 15 which was largely attended. Dark 16-20.==ITEMS: The only approach to theatrical or amusements of any kind this week was the rehearsal of J. J. McCabe's opera, The Dream of Bliss, which was given at the Press Club rooms 13. The writer of the opera is an Albanian who was present and stated that it was suggested to him by a poem which he had read. This poem was written on a scene in Greece in 1813, but Mr. McCabe has transferred the scene to Washington, D. C., and made it of historical interest. The opera was played by the Tenth Regiment orchestra of twenty pieces conducted by Professor Parlati, leader of the Leland orchestra.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): House dark.==BIJOU THEATRE (A. A. Fennyvessy, manager): Prof. Lowe and Mlle. Marie Bernheim, hypnotists, had fair business 8-13.==ITEM: Corse Payton was in the city the past week in consultation with his manager, M. E. Denison, of this city.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): House closed.==ITEMS: The Elks' Ball 1 was a great success. Over 400 couples participated. Lodge 263 of this city is in a very flourishing condition, and its membership is continually increasing. The next regular opening of the season occurs Aug. 31 for one week by the Cecil Spooner repertoire co. This city is hungry for a good circus, but the exorbitant rates charged by the Erie Railway keeps them away.

POUGHKEEPSIE.—ITEM: E. M. Crane and family are boarding in this city. Mr. Crane will be found next season with James R. Waite's Eastern co. The Little Elmore Sisters of the Waite Comedy co. will appear in a new play the coming season entitled Daly's Daughters, from the pen of Eunice Fitch. The scenery for the Waite Comedy and Comic Opera co. is being painted by Mr. McAndrews at Lynn, Mass.

PENN YAN.—SHUPPARD OPERA HOUSE (C. H. Sisson, manager): House dark 8-13. Flora Staniford 29-4.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): House dark 15-20.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): Closed for the season.

ROCHESTER.—COOK OPERA HOUSE (E. G. Lane, manager): Bertha Belle Westbrook, heading Hal Reid's co., appeared 15-20 in the comedy-drama, Heart of Steel, and the curtain-raiser, Comedy and Tragedy, and pleased good attendance. Local lodge B. P. O. E. was tendered a benefit by the management 16, and the house was crowded. The interior of the building was beautifully decorated and the Elks were profuse in the appreciation of the kindness of Managers Lane and Reid.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): The Kohmans played a two-nights' engagement 15-16.

WELLSVILLE.—BALDWIN THEATRE (E. A. Rathbone, manager): Flora Staniford co. 15-20 to big business, and a well pleased audience.==ITEM: June 16 was the anniversary of the Flora Staniford co. under her own personal management. As a manager, Miss Staniford has been a success, her net profits for the year being $6000.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Hal Reid's co. in Hearts of Steel 26 for the benefit of Manager Arthur.

SARATOGA SPRINGS.—TOWN HALL (Leonard and Eddy, managers): The Class-Day exercises of the Saratoga High School were held 16 to a packed house.==ITEM: Charles R. Hurst, composer and pianist, of London, England, is in town visiting friends. He is to furnish the orchestra for the Summer at the Crosby-Side House, Lake George.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Onaoski, manager): The regular season has closed. It has been fairly prosperous, and many fine attractions were presented, and patrons of the house well satisfied.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Normal Commencement 23.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Sons of Veterans' State Convention 23-25.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Anna Eva Fay appeared to small audiences 11-13. The performances were entertaining and satisfactory. The theatre was filled at High School commencement 12. Torbett co. 15. Eddie Foy 23; Rhea 25; Columbia Opera co. July 2-4.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The theatre was dark week ending 13. Anna Eva Fay 17-17; Rivarde, assisted by M. Almie Lachannie, the pianist, under the auspices of Rupert's Orchestra 18; Eddie Foy 23; the Zurah Minstrels of Minneapolis 27; Mlle. Rhea 29.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): House dark.

OHIO.

LIMA.—FAUROT OPERA HOUSE (W. A. Livermore, manager): The Colored Aristocracy (local) presented an entertainment consisting of specialties to good patronage; creditable performance.

KENT.—Randolph Park Opera House opens 22, when the stock co. will put on Shadows of a Life, a society comedy in four acts. The co. includes W. A. Mo.arty, Ferdinand Grahame, Tommy Shearer, Caro Miller, Oliver Labadie, Cora Wilmont, Carrie Le Moyne, Minnie De Haven, Jennie Burleigh, Bessie Bosford, and J. W. Carner, manager.

SANDUSKY.—CEDAR POINT (Charles Baetz, manager): Saharet, contortion dancer; Walton Brothers, acrobats, and the Great Western Band are delighting large audiences 15-20.==SOLDIERS' HOME: The Howard Wall co. entertained the "Boys in Blue" 16 with musical sketches, dramatic readings and impersonations which delighted the large audience present. This co. has made arrangements whereby they will appear at the above place every Tuesday evening during the entire Summer season.

OREGON.

BAKER CITY.—RUSTO OPERA HOUSE (Phil V. Nebergall, manager): Lecture, "A Theory in Tatters," by H. C. Lewis, assisted by Ray Robinson, soloist. 8. Sisters of St. Francis exercises 10.

PENNSYLVANIA.

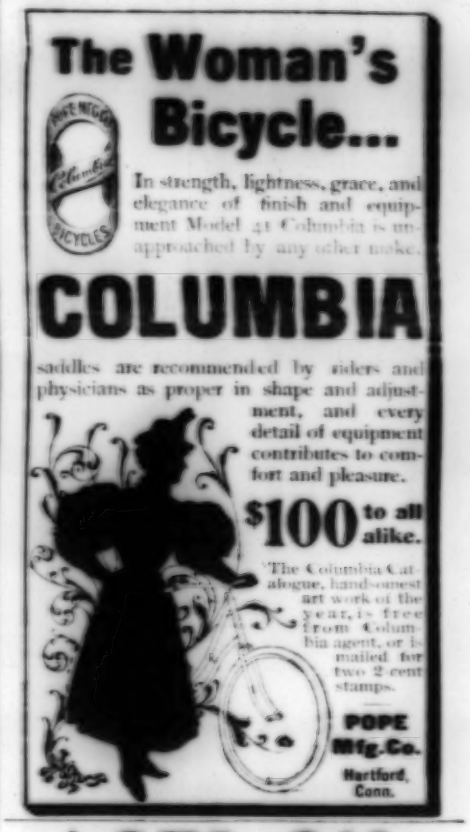
ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): The Sages, hypnotists, 10-18 drew packed houses nightly. Mr. Sage gives a very interesting lecture on "Hypnotism," after which he calls for subjects, who, while under hypnotic influence, give the most side-splitting entertainment ever witnessed on the stage.==ITEM: President Al Johnson, of the Traction Co., has arranged for a series of free open air entertainments at Manhattan Park, a beautiful spot on the Traction road, midway between Allentown and Bethlehem. Week of 8 Simmons and Slocum's Minstrels drew large crowds every evening.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): The Merry Makers closed a very successful week's engagement 13. Freddy Stuber made a decided hit with his banjo playing, and received many encores.==ITEMS: The Academy season is closed. Fetters and Sons are painting new scenery. The auditorium will be repainted, and the theatre on the opening of the season of 1896-97 will be new and up to date in every particular.—Mr. Mishler's reputation for model dressing-rooms will be more favorably commented upon than ever before, by the actors who appear in them next Winter. The past season, financially, has averaged about forty per cent. better than that of the two preceding seasons.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): The Merry Makers, a co. of unusual merit, have been producing a line of standard comedies to light business 15-21. The opening night was well attended, but the promise of the opening was not borne out by later attendance.==PANTAGES PARK (Harrisburg Traction Co., managers): The Noss Jollities in The Kodac have had a succession of large houses 15-21, and have given satisfaction. Since their merits have been known the attendance has increased, and standing room is at a premium on the pavilion. Their entertainment is one that is well adapted for a Summer resort. Simmons and Slocum's Minstrels 22.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H.

The Woman's Bicycle...



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Waite, manager): Lecture by Theo. T. Knauff 13 on the "Sound Money Question" to a large audience. The two new electric roads will be completed some time this Winter, making three lines of roads passing the Opera House from different points, giving a population of 25,000 people to draw from.

CAMBRIDGEBORO.—SAYLES OPERA HOUSE (H. B. Wilber, manager): Dark 14-20.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): Commencement of the West Chester High School 16, commencement of Darlington's Seminary 17.

SCRANTON.—THE FROTHINGHAM (Wagner and Reis, managers): Wilbur Opera co. 10-13 giving Martha, Bohemian Girl, Boccaccio, and Maritana; all to good business.

BROWNSVILLE.—THREE TOWNS THEATRE (L. C. Richie, manager): Dark week of 8.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): House dark 8-13. S. Perkins 19.

TEXAS.

EL PASO.—MYAR'S OPERA HOUSE (Rigsby and Walker, lessees): House dark week ending 13.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Trans-Oceanic Specialty co. 8, 9; fair houses; good specialty co. Madame Rhéa 10, 11 in Josephine and Nell Gwynne to light houses. Coming: John Drew and Maude Adams.——GRAND OPERA HOUSE (J. B. Rogers, manager): Camille 8, 9 for benefit of Carnival Fund to good houses. This closes the house for the season.——LYCEUM (Gates and Edwards, managers): A Strange Family and Caysey's Ball drew light business week of 8. James Post and Jean Weiner are very good. Villa Sayne, soprano, made a hit and received double encores. She has a good voice and stage presence. Coming: Fun on the Bristol.——ITEMS: Salt Lake is becoming an important Summer resort for Thespians and Edwin Milton Royle and Selena Fetter Royle, Howard Russell and Ada Dwyer Russell, Sarah Truax, Mina Gleason, and a number of others are here for their vacations.—Brigham Royce's ventura has fallen through—"died a-bornin'" in fact. There was a lack of money and the people engaged did not care to take chances.—There's talk of building a floating pavilion at Saltair Beach in which opera will be presented.—James J. Corbett spent a couple of days visiting friends in this city, the scene of his first wedding.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Rhéa lectured on "Napoleon" for the benefit of Ogden High School afternoon of 12 to a fair house. Rhéa and her co. presented Josephine evening of 12 to good house. Mr. McDonald as Napoleon was especially fine. The Ogden Choir gave a concert 13 to fine house.

VERMONT.

BENNINGTON.—GREEN MOUNTAIN CASINO: The Theatre opened 10 to 400 people. It is a marvel of beauty, the scenery is new and very fine, consisting of six sets; the seats are regular orchestra chairs, and very comfortable. The house is lighted by a 500 light dynamo at the power station. It is under the management of Edwin Dowe. The performance consisted of vaudeville, and the performers included Charles Frey and Minnie Evans, Lew Randel, Olie Ryeson, Hanly and Jarvis, and Barry and Bannon, are all up to date in their specialties. Barry and Bannon gave a roaring farce, entitled Duffy's Troubles. There will be a change of bill each week.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): U. V. M. College Glee Club 23.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Strange Adventures of Miss Brown were presented to a well-filled house 13 and was well received.——ITEM: The Arcadia, a new popular price theatre, was opened 8 by the Chase Stock co. in The Little Coquette, and so far has proved to be all that it advertises.

SEATTLE.—SEATTLE THEATRE (P. B. Heyner, manager): Moths, creditably presented by local talent, 8. Eddie Foy in The Strange Adventures of Miss Brown 9 presented to crowded house. Hermann, the Healer, to big business 10, 11.——THIRD AVENUE THEATRE (W. M. Russell, manager): May Howard Lyceum Specialty co. week of 7 drew the curious by the crowds.

TACOMA.—THEATRE (S. C. Heilig, manager): The Strange Adventures of Miss Brown 8 to fair attendance. Eddie Foy furnished the most of the fun. Play well received.——NINTH STREET THEATRE (W. J. Fife, manager): Wilber Stock co. 8-13 to good houses.

NEW WHATCOM.—LIGHTHOUSE THEATRE (E. E. Whitmore, manager): House dark week of 13.

WISCONSIN.

WEST SUPERIOR.—GRAND OPERA HOUSE (R. J. Wemyss, manager): Evelyn Gordon co. in repertoire closed a week's engagement 13 to good business. Anna Eva Fay in Somnolency week of 22.

MERRILL.—BEROND'S OPERA HOUSE (William Conners, manager): House dark 7-13. Sutherland Theatre co. in repertoire 21-27; Ezra Kendall July 4.

GREEN BAY.—TURNER OPERA HOUSE (J. H. Nevins, manager): F. Collins's Psychological Quintette to very poor business 11-13. Brothers Sundeens' mind-reading tests were very good. The spiritualistic and hypnotic test (perhaps excepting the tests made with the subjects belonging to the co.) were fakes, and poor ones at that. William Owens' co. in a repertoire of classical plays 22-27.——ITEM: Frederick Murphy, of the Julia Rowe co., spent Sunday here with his old friend and school-mate, Will Lewis, manager Western Union Telegraph co. He left Monday to join the William Owens co. at Marinette, Wis.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Harry Sutherland co. 16-20.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Flossie's Wedding co. 15-17 to good business.

BARABOO.—THE GRANDE (Butler and Shults, managers): Alba Heywood 19.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): The Marie Wellesley co. in repertoire, week of 8, drew large audiences at popular prices.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, manager): House dark 8-13, and virtually closed for the season.——LAKE AUDITORIUM (W. C. Tiede, manager): Flossie's Wedding co. were repaid for their visit 11 by a goodly-sized audience. Marie Wellesley co. opened a week's engagement 14 to good business at popular prices.

LA CROSSE.—THEATRE (J. Strasilipka, manager): House dark 8-13.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Van Dyke and Eaton 1-13 to S. R. O. nightly; co. very good considering the price, ten cents. Richard Mansfield to a good house 15; performance very fine. Mr. Mansfield responded to several encores during the evening.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): The Frost and Fanshawe Dramatic co. closed a week's engagement 13 at popular prices, presenting An American Beauty, East Lynne, Country Postman, Ten Nights in a Bar-Room, Two Orphans, and Peck's Bad Boy. Business was fair; co. week. A burlesque on Romeo and Juliet was produced by home talent 16 to a crowded house.

APPLETON.—OPERA HOUSE (E. Erb, manager): A. Frederick Collins, hypnotist, 8-10 to very good business. Beach and Bowers's Minstrels 11, 12 to S. R. O.——CENTRAL MUSIC HALL (J. C. Junick, manager): Robson co. one week to very poor business.

POND-DU-LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): William Owen and co. 8-13 in repertoire to good houses all the week.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Edith and Edward Ellis, with the Minnie Singers, 13; performance very good; small house. Our Dorothy Dramatic co. for one week commencing 22.

CANADA.

TORONTO.—ISLAND ROOF GARDEN (Rich and Ramsay, proprietors): The garden was opened 15, and at both performances large audiences were present. The programme was a good one, and gave entire satisfaction. The Valdings in sword and bayonet exercises and posings were well received; Jennie Ray sings and plays the hand-bells; Tillie Russell, a magician, made a hit, and Sully and Gallagher, knockabouts, close the performance. Purcell and Collins, Lincoln and Gillett, Pease Height, and Rich and Ramsay week of 22.

MONTREAL.—THEATRE ROYAL (Sparrow and Jacobs, managers): White Crook opened to good business 15. The programme consisted of two burlesques and a vaudeville bill. Some of the specialties were very good, notably Wren and Daly, Colby and Dewitte, and Turner and Russell. A big benefit will be given to the attaches 22, on which occasion Arrah-na-Pogue will be given.——THEATRE FRANÇAIS (W. E. Phillips, manager): By special arrangement with Daniel Frohman the stock co. produced Belasco's May Blossom 15. The house, as usual, was a big one and the performance highly creditable. As May Beryl Hope did good work. Ralph Cummings was also good as Steve Harland. Lawrence Eddinger as Deacon Bartlett gave an excellent performance, and was ably supported by Marion Kilby as Deborah. A first class vaudeville, including Ottelie, Eugene Sanger, Jean Barrington, Alberta on the slack-wire, Mazie Courtland, and Williams and Dean made up a capital evening's entertainment. Little Dollie Driscoll, of Montreal, played the part of Little May in May Blossom very sweetly.——ITEMS: The work of renovation is rapidly progressing at the Academy. It will re-open about Sept. 1.

VICTORIA.—RINK (A. E. Holstead, manager): Summer Carnival 9-17 to large and delighted audiences.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Eddie Foy in The Strange Adventures of Miss Brown to a fairly good and well-pleased audience 11.

MONCTON.—OPERA HOUSE (W. Latz, manager): House dark 8-13. War of Wealth 17, 18; In Old Kentucky 24.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Marco, the magician, closed a successful engagement 13. Harkins co. played a return engagement 25 in The War of Wealth.

CHATHAM.—GRAND OPERA HOUSE (Henry A. Rispin, manager): House dark last week, and the season, which has been a prosperous one, owing to good attractions presented, has closed until the Fall.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): The Flints, hypnotists, week of 8 to fair business; popular prices; general satisfaction. Ida Van Cortland and a skilled repertoire co. opened 15 at popular prices.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): W. S. Harkins co. concluded a successful two week's engagement 13. The co. is a favorite here and is always warmly welcomed.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): House dark for season.

[Received too late for classification.]

SAN FRANCISCO.

There has not been a time in years that there has been such an aggregation of theatrical talent evidenced within the precincts of this far Western city as there is at present. They all seem to have been brought to the Coast by the financial success of Tim Frawley's stock co. at the Columbia, which has proven a bait for enterprising managers, who evidently consider that if one can make a success they also can. When at the beginning of the season, Friedlander, Gottlieb, and Marks, of the Columbia Theatre, announced that they would raise the price of the lower floor of the house to $1 during the Frawley season, the wise ones gravely shook their heads, but their fears were ungrounded, for the co. is now in its third week, and you could count the empty seats for the entire three weeks on one hand, and one week the orchestra had to be put on the stage to make room for chairs.

Mr. Stockwell has arrived with an aggregation of clever people, headed by Herbert Kelcey, from New York, for the California, where they are playing at seventy-five, fifty and twenty-five cents. The arrangement has raised Nat Goodwin's ire so that he has canceled his Fall engagement at the Baldwin, because he says no one can play against a first-class co. at such prices, when he has to charge a dollar and a half.

The Charity Ball was given its initial performance by the Frawley co. at the Columbia Theatre, before one of the most fashionable audiences we have seen this Summer, 14, and although all the Frawley players have been seen for a couple of weeks, they each received a flattering ovation upon their entrances in their new characters. The play was most artistically mounted; the lights and color scheme were most thoughtfully studied out. It is detail of this sort that San Francisco wants, and detail that managers heretofore have rather overlooked. While The Charity Ball has been seen in San Francisco before, it has lost none of its interest for the public. Its light comedy and deep pathos were followed with the utmost interest by the appreciative audience. Maxime Elliott puts a most charming individuality in the part of Ann Cruger, and in this part she displays the remarkable talent which she possesses in making decided contrasts between the lights and shadows of the comedy and the deep feeling of the part. It was a new departure of Blanche Bates in the role of Phyllis Lee, and it is seldom that we have seen her in so serious a role; but she dropped her bright cheery manner that is so ever-pleasing, and the thoughtful, sad face seemed quite the part suited to her. There has been no young woman that has played in San Francisco that has so grown in the affections and hearts of the theatre-going public as has the charming, dainty little Hope Ross, who played the part of Bess Van Buren. Week after week she has grown more in favor, and is improving wonderfully with each succeeding part to which she is assigned. Madge Carr Cook played the role of Mrs. de Peyster, and Phœa McAllister did Mrs. Van Buren in a most pathetic and charming manner. Mr. Frawley's individuality was more changed in the part of Dick Van Buren than anything he has played this season. He did not play the part of the stock broker as it is generally done, with the conventional gray-haired and handsome roue appearance, but made up more as one would expect a thoughtful business man to look. Frank Worthing found a part in the rector which seemed to be written for him, and he rendered it in a strong and pleasing manner. Maclyn Arbuckle made all there is in the part of Franklin Cruger, a strong and pleasing characterization of a busy business man. George Leslie carried the role of Alec Robinson in the best possible manner, and many who saw the original production say that he was a most typical comedian for the part. Peter Robinson, our clever dramatic critic, says that George Leslie is in many ways just the kind of man Belasco wrote those comedy parts for.

The California was crowded upon the opening night of Stockwell's stock co. to see their presentation of the Home Secretary. The co. in most of the parts is a strong one, and the people in the leading roles are at home in their parts, having done them in the Eastern production. Herbert Kelcey and Effie Shannon alone would be sufficient to draw a house in San Francisco, but the Home Secretary is not exactly a pleasing production to witness. It is slow, and the situations are few and far between, and it took persuasion to warm up the audience to even the reception of our friends from the East. It is not until the last act that the interest is even at Summer heat. There is a great deal of dry conversation, which is occasionally lighted by a bright line, but the lack of situation rather puts a damper on the spirits of the audiences. Mr. Kelcey was capable of carrying the title role, but with a less capable man than himself it would scarcely have held the interest throughout the piece. Miss Shannon's charming and sympathetic manner is always pleasing, and her entire part was most artistically played. Mr. Beach did the part of Morris Lecaile, and Mr. Stockwell that of Lord Blayver. Mr. Sullivan carried the part of Captain Chesnell, and Olive Oliver, one of our native daughters, shared the honors with Miss Shannon in her characterization of Mrs. Thorpe-Didsbury.

Nat Goodwin at the Baldwin has been doing a good business, but not what such a clever man should do. It is hard to judge why he has not done better. He has one of the best productions that has ever been seen on the Pacific Coast; he has as clever people as money can bring together; he is playing at the most fashionable house in San Francisco; and he is well liked in San Francisco; but he has not made the success which he should have done, and declares that hereafter he will not play in this city. It is certainly a pity, for we do not get any too many productions like his. But with all his business, that has just barely paid him a percentage, he declares that he is glad he came, for he has had a good time, and has been more entertained than anyone that has sojourned within the gates of San Francisco for some time. He has been wined and dined at the various clubs, and on Sunday morning the Bohemian Club will give him a rousing complimentary breakfast. He is now playing the Gilded Fool, following his first production of In Mizzoura. He sails for Australia 25, and on 19 Mr. Goodwin will give a professional matinee, presenting The Gilded Fool.

At Morosco's Grand Opera House 15, there was a revival of the strong melodrama, New York Day by Day, in which Leslie Morosco repeats the clever performance in which he was seen some time ago.

Dollinger's romantic popular opera, Larraine, is too good a thing to take off so soon, and the Tivoli managers have concluded to continue it 15-21. This is the second city to see the romantic opera, it has some exceedingly catchy airs, and its musical worth is surpassed by few of the comic operas. Marie Millard's addition to the Tivoli's cast has brought a very attractive little actress with an exceptionally sweet soprano voice, clear, strong, and flexible. It is to be hoped she can stand the grind at the Tivoli. She has not the strong voice and physique that the soubrette Miva Royce has. Miss Royce has one of those voices that can sing away for months. Miss Millard's voice is soft, sweet, and clear, just the kind that may break down under excessive strain. Tooker is doing some good work with his pleasing voice and acting. It was seen from the first that he would go, and he is winning more and more admirers. Hartman as Gaspard holds his own. He seems to amuse the lovers of the Tivoli season after season. The best thing he does in Larraine is the topical song, "Things Better Not to Dwell On." The good chorus, with the superb orchestra and old favorites of the co., make this opera a drawing card. The Trip to the Moon is billed as the Summer spectacular week ending 27. Singers, managers, painters, and carpenters have been laboring for weeks on this production, and the Tivoli promises a big production in this Summer spectacular attraction.

The Alcazar, after a few days dark, is doing a good business in Lotta's favorite comedy drama, The Little Detective. Grover has made a new departure in opening Saturday, and from this on he has notified us all bills will run from Saturday, consequently The Little Detective is to run from 13 to 19. Amy Lee in her various disguises was the favorite, and Frank Doane as the Sharper did some good work, as did Lorimer Johnstone as an adventurer, also Marion Clifton as Madame Ritzdorf deserves mention for the life she puts into this part. The balance of the cast were well selected and the piece is well mounted. The co. has drawn good houses so far. Edmund Collier and Leonard Grover, Jr., will be added to the cast 20, and we shall again see the old favorite, The Cross-Roads of Life.

Margaret Craven was tendered a benefit at the Auditorium 12. She drew a good house, mostly of her old friends, who gave her a warm reception. Frou-Frou was the attraction, in which Miss Craven was Gilberte. While of course it is a star play and Miss Craven was the centre of attraction during the evening, the support was very good and well selected. Among the principals were Charles E. Eldridge, C. Steadman, James M. Ward, Lotta Upton, Anna Daly, and Eleanor Gallagher, who made her professional debut as Pauline, a maid.

The old Grove Street Theatre is to be reopened 20 under the name of the Park Theatre. The new manager is William E. Johns; assistant manager, Jos. E. Chalters; Christian Lynton is treasurer; and E. A. Ambrose, who is an old hand at it, is stage manager. The house is now being renovated, and the opening attraction is to be The Cruiskeen Lawn, with Dan McCarthy, the Irish comedian. The other principals in the cast are Lou Ripley, Clay Bouton Johns, W. L. Roberts, and Olive Martins.

JAMES F. J. ARCHIBALD.

DENVER.

John Drew closed an exceedingly successful engagement here June 13, having played four nights and a matinee to large houses. During the engagement, Christopher, Jr., and A Squire of Dames were presented, and both were splendidly received. Christopher, Jr., is one of the brightest and most wholesome plays, and the title role fits Drew as well as any role we have ever seen him in. Mr. Drew is a genuine comedian, and Maude Adams, in her particular line, has not a superior. Annie Irish created a splendid impression as Mrs. Gibb, while Ethel Barrymore made a fascinating ingenue. Mr. Drew's co. is a finely balanced one, and, in addition to the people already named, Harry Harwood, Arthur Byron, Leslie Allen, and Lewis Boker all deserve praise for their work.

ARENA.

FAIRFIELD, IA.—The New Great Syndicate Show and Paris Hyppodrome came 15 and played to well-filled tent at both afternoon and evening performances. Every one connected with the show is an artist.

HALIFAX, N. S.—Walter Main's Circus 15 to big crowds, despite heavy rains. Performance one of the best ever seen here.

NEW BRUNSWICK, N. J.—Scribner and Smith's Circus 22.

BOISE CITY, IDAHO.—Wallace's Circus will be here 22.

WAUKEGAN, ILL.—Forepaugh and Sells Brothers' United Show will make their appearance July 1.

SANDUSKY, O.—La Pearl's Railroad Show pitch their tents here 18.

BENTON HARBOR, MICH.—Leon W. Washburn's Circus gave two satisfactory performances to large crowds 16.

CARBONDALE, PA.—Robinson and Franklin Brothers' Circus gave two performances 13. Fair business; deserving of better.

BURLINGTON, VT.—Barnum and Bailey's Circus is billed for Aug. 14.

AUSTIN, MINN.—Lemens Brothers' Circus 24.

STERLING, ILL.—C. Meagher and Dick Hunter were here 10 in advance of Ringling Brothers' Circus, which comes July 22.

PORTAGE, WIS.—Charles Hall's Circus 15 to a crowded tent afternoon and evening.

AURORA, ILL.—Sell's Brothers and Forepaugh's Circus 29.

LOGANSPORT, IND.—Buffalo Bill's Wild West Show comes 27.

STILLWATER, MINN.—Lemen Brothers are putting out paper for their show 22.

MONCTON, CANADA.—Walter L. Main's Circus 13 to good business; fair show.

DES MOINES, IA.—Sells Brothers and Forepaugh's Circus appears 23.

GRAND FORKS, N. D.—Wallace's Circus will be here July 13.

EAU CLAIRE, WIS.—Forepaugh and Sells Brothers' Circus appears July 6.

WAUSAW, WIS.—Lemen Brothers gave two performances to the capacity of the tents 15. The bare-back riding, with somersault, by little Edna, the eleven-year-old girl, was one of the features of the show. She is the finest and youngest rider seen here.

EMPORIA, KAN.—Adam Forepaugh and Sells Brothers' Circus, two performances to large crowds; first-class show.——ITEM: Mrs. William Sells was here for a few days, the guest of her cousin, C. S. Cross.

BOZEMAN, MONT.—Wallace Brothers' Circus appears July 2; Forepaugh and Sells Brothers Aug. 6.

LIMA, OHIO.—Buffalo Bill's Wild West will exhibit afternoon and evening of July 9.

MADISON, WIS.—Forepaugh and Sells Brothers' Circus is billed for July 4.

WINONA, MINN.—Ringling Brothers' Circus comes 22.

DECORAH, IA.—Kirkhart and Ryan's Circus appears 22.

WALLA WALLA, WASH.—Wallace's Circus appears 25.

RACINE, WIS.—Marion and Costello's small circus, which started from here May 5, have closed, owing to a disagreement between partners.

GREELEY, COL.—The Greater Wallace Shows 10 to fair business; good show.

HORNELLSVILLE, N. Y.—John Robinson and Franklin Brothers' combined shows drew two large crowds at the City Park 17. Performance good. A gloom was cast over the evening performance by the terrible fall of a trapeze performer. He missed the net and sustained terrible injuries.

SEATTLE, WASH.—Bond Brothers' Circus is billed to show here 17.

GRAND JUNCTION, COL.—J. C. Donovan, advance agent, is here making contracts for Forepaugh and Sells Brothers' Big Show.

NEW HAVEN, CONN.—Barnum and Bailey's Big Show drew thousands 11 and gave satisfaction. Pain's Firework Display, "The Japan and China War," opened for a week at Savin Rock 22.

CROOKSTON, MINN.—Wallace's Circus is billed to appear July 11.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

ADA REHAN (Augustin Daly, mgr.): Chicago, Ill., June 15-27.

BANCROFT THE GREATEST: London, England, June 15-Sept. 5.

BETTS-LOSEE (Harry Shannon, mgr.): Waterbury, Vt., June 22-27.

BRIGHAM ROYCE: Los Angeles, Cal., June 29—indefinite.

COURTLEIGH STOCK: Saginaw, Mich., May 25—indefinite.

CRITERION COMEDY: Wichita, Kans., June 15-27.

"CRANKS" (W. S. Reeves manager): Harwich, Mass., July 3, Provincetown 4, Barnstable 6, Sandwich 7, Wareham 8, Marion 9, Nantucket 10, Vineyard Haven 11.

E. K. COLLIER: San Francisco, Cal., June 20-27.

EMMA WARREN: Spartanburg, S. C., June 22-27.

EVELYN GORDON (W. G. Collinge, mgr.): Ely, Minn., June 22-27, Tower 29-July 4, Bivabik 6-11.

EAGAN'S STOCK (Louis Eagan, mgr.): St. Paul, Minn., —indefinite.

FRANK E. LANG: Sault Ste. Marie, Mich., June 22-27.

FAIRMOUNT STOCK: Kansas City, Mo., June 15—indefinite.

FRAWLEY COMPANY: San Francisco, Cal., June 1—indefinite.

FLORA STANIFORD: Hornellsville, N. Y., June 22-27, Geneva 29-July 4, Penn Yan 6-11.

FLOSSIE'S WEDDING: Columbus, Wis., June 22-24, Peshtigo 29-July 1.

GAY PARISIANS (Charles Frohman, mgr): Chicago, Ill., May 18—indefinite.

HYDE COMEDY: Mason, Ind., June 23, 24.

HAL REID: Rochester, N. Y., June 1-27.

IN GAY NEW YORK: New York city May 25—indefinite.

ISAAC PAYTON: Ogden, Utah, June 22-27.

JOHN PRINGLE: Fullerton, Neb., June 22-27, David City July 1-5.

JOSEPH JAY DOWLING: Los Angeles, Cal., May 4-July 11.

JOHN DREW (Charles Frohman, mgr.): San Francisco, Cal., June 22-27, San Diego 29, Los Angeles 30-July 4, Fresno 6, Oakland 7-9, San Jose 10, Sacramento 11.

LOST, STRAYED OR STOLEN: Chicago, Ill., June 15—indefinite.

MARIE WELLESLEY (Richard Ober, mgr.): Racine, Wis., June 15-27, Fond du Lac 28-July 4, Waukesha, 6-18.

MYRA COLLINS (Kellam and Harper, managers): Norwood, N. Y., June 22-27, Saranac Lake 29-July 4, Lake Placid 6-11.

MERRY GO ROUND: Boston, Mass., May 25—indefinite.

MAINE OPERA HOUSE STOCK (George K. Robinson, mgr.): Lewiston, Me., June 6—indefinite.

MARKHAM SUMMER STOCK: Calais, Me., June 22-27.

MARION STOCK: Bloomdale, O., June 23, 24, Chicago Junction 25-27.

MARK E. SWAN: Decatur, Ala., June 15-27.

NAT C. GOODWIN: San Francisco, Cal., June 8-27.

POTTER-BELLEW: Sydney, Australia—indefinite.

RUBY LA FAYETTE: Houston, Tex., June 14-27, Galveston 28-July 12.

REDMOND DRAMATIC: Marshall, Minn., June 22-27.

SUMMERS' COMEDY PLAYERS (George H. Summers, mgr.): Cape Vincent, N. Y., June 22-27.

SUTTON'S REPERTORY: Pueblo, Col., June 24.

THE NOSSES (Ferd Noss, mgr.): Altoona, Pa., June 22-27, Pottsville 29-July 4.

TRILBY (Australian; William A. Brady, mgr.): Melbourne April 6—indefinite.

TRIP TO CHINATOWN (Australian; Julian Mitchell, mgr.): Australia—indefinite.

THEODORE BURDOCK (Sedley Brown, mgr.): Providence, R. I.—indefinite.

VAN DYKE AND EATON (C. Mack, mgr.): Chippewa Falls, Wis., June 14-27.

WILLIAM ECHOLS: Jacksonville, Ill., June 1—indefinite.

WASHINGTON STOCK: Washington, D. C., June 15-27.

OPERA AND EXTRAVAGANZA.

CASTLE SQUARE OPERA: Boston, Mass.—indefinite.

CONRIED FRENKERY OPERA: New York city, May 18—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.,—indefinite.

CHICAGO MARINE BAND: Lincoln Park-on-Delaware, May 30—indefinite.

CANADIAN JUBILEE SINGERS: Kingston Ont., June 23, 24, Belleville 25, 26, Coburg 27, 28, Port Hope 29, Oshawa 30.

DE GIVE OPERA: Atlanta, Ga., June 15—indefinite.

DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): New York city—indefinite.

EVANGELINE (E. E. Rice, manager): Manhattan Beach, N. Y., June 15—indefinite.

GILMORE'S BAND: Washington-Park-on-Delaware, May 30—indefinite.

GONZALEZ COMIC OPERA (Frank V. French, mgr.) Duluth, Minn., June 8-Aug. 19.

INNES' BAND: Philadelphia, Pa., May 30—indefinite.

REBECCA MCKENZIE CONCERT (E. D. Shaw, mgr.): Ogden, Utah, July 8, Leslie 9, American Fork 10, Provo 11, Spanish Fork 12, Preston 13.

STEINDORFF-EBERT OPERA: New York city May 18—indefinite.

WILBUR OPERA: Buffalo, N. Y., June 8—indefinite.

YANKEE CRUISER: Boston, Mass., June 15—indefinite.

VAUDEVILLE.

GRIEVE LYCEUM BURLESQUE: Washington, D. C., June 15—indefinite.

NASHVILLE STUDENTS: Central City, Col., June 23, 24 Idaho Springs 25, Georgetown 26, Silver Plume 27.

CIRCUSES.

BARNUM AND BAILEY: Pawtucket, R. I., June 23, Fall River, Mass., 24, Brockton 25, Plymouth 26, New Bedford 27.

FOREPAUGH AND SELLS BROTHERS: Des Moines, Ia., June 23, Boone 24, Cedar Rapids 25, Clinton 26, Dixon, Ill., 27.

HERGELBOTHS: West Chester, Pa., June 22-27.

RICE'S CIRCUS CARNIVAL: Manhattan Beach, N. Y., June 15—indefinite.

RINGLING BROTHERS: Rochester Minn., June 23, Owatonna 24, New Ulm 25, St. Peter 26, Blue Earth 27, St. James 29, Luverne 30.

WALLACE: Parker City, Ore., June 23, La Grande 24, Pendleton 25, Walla Walla, Wash., 26, Spokane 27.

WALTER L. MAIN: Antigonish, N. S., June 23, New Glasgow 24, Amherst 25, New Castle, N. B., 26, Bathurst 27.

MISCELLANEOUS.

AMENTS: Rockford, Ill., June 22-27.

BRISTOL'S (D. M.) EQUINES: Tacoma, Wash., June 22-27, Seattle 29-July 4, New Whatcom 6, 7, Port Townsend 8, 9.

CANNON: Pottstown, Pa., June 23, 24, Morristown 25-30.

DICKEY AND DONLEY'S: Mt. Carmel, Ill., June 23, Princeton, Ind., 27.

ELLINWOOD PAVILION: Newton, N. J., June 22-27.

GIBBS AND KENNEDY: Rockford, O., June 22-27.

LEHR AND WILLIAMS: Philippi, W. Va., June 23-25, Elkin 26-29, Petersburg July 1-4.

MRS. TOM THUMB: Springfield, Mass., June 23, Newport, R. I., 26, 27.

PAUL BOYTON: Bergen Beach, N. Y., June 15—indefinite.

SYLVANIA LEE (F. R. Lehman, mgr.): Pittsfield, Mass.—indefinite.

UNDERWOOD: Ottawa, Ill., June 23, Streator 24, Kankakee 25, Paxton 26, Urbana 27.

WANTED BY
R. B. MANTELL
A
RESPONSIBLE MANAGER
ADDRESS SHIPPAN POINT,
STAMFORD, CONN.

THE ACTORS' SOCIETY.

An Important Meeting of the New Organization—The By-Laws.

By far the most important meeting yet held by the Actors' Society of America was that of Thursday last, June 18 in Scottish Rite Hall. Some two hundred and fifty members were present, of whom seventy five were ladies. The meeting lasted fully four hours, and the business of the meeting was confined wholly to the reading and consideration of the By-Laws drawn up by the Joint Committee on By-Laws, composed of the directors of the Society and ten members elected from the body.

Vice-President John Malone called the meeting to order at one o'clock. After the minutes of the previous meeting had been read by Secretary Washburne, the report of the Joint Committee on By-Laws was read by F. F. Mackay. Each individual article was expounded and discussed, and, at the close of the reading, after a few slight amendments had been proposed and accepted, the report was unanimously adopted.

Here are the By-Laws of the Society in full:

ACTICLE I.

MEETINGS.

SEC. 1. The regular annual meeting of this Society shall be held in the city of New York on the third Tuesday in August of each year at 9 A. M.

SEC. 2. A preliminary meeting shall be held on the last Tuesday in July of each year for the election of an Auditing Committee in accordance with Article VIII. of these By-laws, and for the nomination of Directors for the ensuing year.

SEC. 3. A special meeting shall be called whenever the President may deem one necessary, or whenever thirty members in good standing make a written request to the President, stating the object of such meeting; and no other business than that specified in the notice shall be transacted at such meeting.

SEC. 5. At a regular or special meeting, thirty members shall constitute a quorum, and be qualified to transact any business that may legally come before them.

SEC. 5. Every member shall present his card of membership on entering a meeting, and none but members in good standing shall be admitted.

ARTICLE II.

DUTIES OF OFFICERS.

SEC. 1. It shall be the duty of the President to preside at the meetings of the Society, to enforce a due observance of the Constitution and its By-Laws, sign all drafts on the Treasurer, convene special meetings of the Society, appoint all committees unless otherwise ordered, give casting vote in case of a tie, and be ex officio member of all committees.

SEC. 2. It shall be the duty of the Vice-President, in the absence of the President, to perform the duties of the President.

SEC. 3. It shall be the duty of the Secretary to keep a faithful record of the business proceedings at meetings of the Society and of the Board of Directors, receive and answer all communications of the Society, countersign all drafts on the Treasurer, fill up all certificates of membership, issue notices for all meetings, collect all revenues of the Society from whatever source derived and pay the same over to the Treasurer, and keep a true account with the Society and all its members. He shall pay all bills against the Society with money drawn from the Treasurer on drafts ordered by the Board of Directors and signed by the President for that purpose. He shall prepare a directory of the names and addresses of all the members of the Society, and keep it revised up to date; managers of dramatic companies, together with a list of their enterprises; keep a register of all engagements made by members of the Society; post notices on the bulletin board of all useful information immediately on receipt of the same; serve ex-officio on all committees when so required by the committee, and perform all other duties appertaining to his office not herein enumerated. He shall report at least once a month to the Board of Directors all the transactions of his office, and shall present a complete financial report to the Society at the annual meeting in August. He shall give the required bond for the faithful discharge of his duties, and on the expiration of his term of office he shall deliver to his successor all the books, papers and other property belonging to his office. For these services he shall receive such compensation and shall be provided with such clerical assistance as the Board of Directors shall from time to time determine.

SEC. 4. It shall be the duty of the Treasurer to receive from the Secretary all moneys collected by the Secretary on account of the Society, pay all drafts ordered by the Board of Directors for payment and countersigned by the President and Secretary, keep an accurate account of all moneys received and expended in a set of books belonging to the Society. He shall with the advice and consent of the Board of Directors invest all moneys exceeding one thousand dollars. He shall report to the Board of Directors at least once a month; and present a complete annual report to the Society at the annual meeting in August. He shall give the required bond for the faithful discharge of his duties, and he shall, at the expiration of his term of office, deliver into the hands of his successor all moneys, books, papers and property belonging to his office.

SEC. 5. It shall be the duty of the Board of Directors to transact the business, execute the laws, and, in general, supervise the interests of the Society. They shall investigate and adjudge all proper charges against members; and for this purpose they shall have power to cause members to appear before them, and appoint committees outside their own body. They shall also have power to submit questions to the Society at large. They shall elect their own chairman and make such rules for their own guidance as are not inconsistent with the provisions of the Constitution and By-Laws. They shall hold meetings at least once a month, and at each meeting they shall issue a bulletin to the Society stating the names of the directors present; the names of those excused; the date appointed for their next meeting, and such other information as they desire. Special meetings shall be called by the chairman at the written request of four members. Five members shall constitute a quorum. At each regular annual meeting the Board shall present to the Society a complete report of all their transactions.

ARTICLE III.

MEMBERSHIP.

SEC. 1. All applications for membership shall be made on the blank certificate furnished by the Secretary, which the applicant shall fill up with the information required. The signature of the applicant shall be a pledge of his agreement to support the Constitution and By-Laws. Each certificate shall be signed by two members in good standing, and in all cases accompanied by the initiation fee and twelve months' dues. Said dues shall date from the 1st of September next preceding the application.

SEC. 2. Certificates of application shall be received by the Secretary at any time, and shall be presented by him to the Board of Directors, at whose discretion the applicant shall be accepted or rejected; but no applicant shall be admitted to membership whose name has not been posted at least two weeks on the bulletin board for the endorsement or objection of members.

SEC. 3. Members shall be entitled to all the privileges of the Society as soon as they are duly elected.

SEC. 4. The cards furnished by the Secretary as receipts for dues shall be certificates of membership and vouchers of good standing to the date designated thereon, except when the holder thereof has been suspended or expelled by the Board of Directors.

SEC. 5. Any person who, through any act or deed, has distinguished himself for the benefit of the theatrical profession, shall be eligible to honorary membership, if recommended by the Board of Directors at the regular annual meeting, and a unanimous vote of the members then and there present shall inscribe his name on the Roll of Honor. But no honorary member shall be entitled to vote or hold office in this Society.

ARTICLE IV.

DUTIES OF MEMBERS.

SEC. 1. It shall be the duty of every member to exercise a just regard for the interests of this Society, to avoid a wrongful use of its name or authority, and to regulate his professional conduct in accordance with its motto of Equity.

SEC. 2. It shall be the duty of every member to advise the Secretary regarding any change of address, also to report all engagements that he may make or enter into.

SEC. 3. It shall be the duty of every member to refuse to take part in, direct, or countenance in any way, the production of a pirated version of any play.

SEC. 4. It shall be the duty of every member to furnish the Secretary with any information that may assist members to procure engagements, and to use all lawful means in his power to help members in good standing to secure and maintain positions in preference to all others.

SEC. 5. It shall be the duty of every member, when engaging actors, either by himself or through a deputy, except when such member may be acting as the agent of another, to employ none but members of this Society in good standing.

SEC. 6. It shall be the duty of every member, when his salary is two weeks in arrears in any company in which he may be employed, to retire from such company, and said member shall, on application to the Secretary, be furnished with his fare to New York City, or to his professional headquarters, at the discretion of the Board of Directors.

SEC. 7. It shall be the duty of every member when he has not been paid his salary, as per agreement by a manager or managers, to notify the Secretary, who shall lay the matter before the Board of Directors for investigation. And if the claim be declared by the Board of Directors to be a just one no member, after being duly informed of the case, shall accept or make any engagement with such manager or managers, or agent of his or theirs, until the claim of the complaining member or members is settled.

SEC. 8. A notice directed to a member's residence as appearing on the books of the Secretary, or to the company in which he may be engaged shall be considered a legal notice.

SEC. 9. It shall be the duty of every member to regard all bulletins, notices, business and information that may be obtained within the Society as the exclusive property of the Society, for the use of its members and for no others; and any member disclosing such to members not in good standing or to any outside persons whatsoever to the detriment of the Society shall be liable to a fine, suspension or expulsion at the discretion of the Board of Directors.

SEC. 10. It shall be the duty of every member to refrain from asking for passes to theatres except for himself or for the immediate members of his family.

SEC. 11. It shall be the duty of every member to report immediately to the Secretary any and all violation of the Constitution, By-Laws and rules of this Society.

SEC. 12. Any member transgressing the Constitution, By-Laws or rules of this Society shall be liable to a fine, suspension or expulsion at the discretion of the Board of Directors.

ARTICLE V.

FEES AND DUES.

SEC. 1. Initiation fee and dues for the year ending Aug. 1, 1896, shall be three dollars, payable on application for membership.

SEC. 2. Initiation fee for the year ending Aug. 31, 1897, shall be three dollars, and for every succeeding year the initiation fee shall be increased three dollars per year, provided that the initiation fee shall not be increased beyond the sum of thirty-six dollars.

SEC. 3. From the 1st of September, 1896, the annual dues shall be three dollars, payable on the 1st of September in advance.

SEC. 4. Any member whose dues remain unpaid for four months shall be in bad standing, and when he neglects to pay his dues for six months his name shall be stricken from the roll of membership.

ARTICLE VI.

ELIGIBILITY TO OFFICE.

The officers of this Society shall be chosen from the members in good standing; but no member while he is a manager shall be eligible to office, and when any officer becomes a manager his office shall be declared vacant.

ARTICLE VII.

ELECTION OF OFFICERS.

SEC. 1. The election of officers shall be held annually in the city of New York at the regular annual meeting on the third Tuesday in August. The Directors shall be elected first, and when a sufficient number of Directors have been elected to complete the Board, a President, Vice-President, Secretary and Treasurer shall be elected from that body. Candidates for office shall be voted for by ballot and each candidate must receive a majority of the votes cast to entitle him to an election.

SEC. 2. At the first regular annual meeting of the Society fifteen Directors shall be elected. At their first meeting they shall divide themselves into three classes of five members each, which classes shall hold office for one, two, and three years respectively. The one year class shall be chosen from the Directors having received the lowest number of votes; the two years class shall be chosen from the remaining Directors having received the lowest number of votes; the three years shall be composed of the remaining five Directors. At each succeeding annual election five Directors shall be chosen who shall hold office for three years. The President, Vice-President, Secretary, and Treasurer shall be elected annually, and shall hold office for one year; but the expiration of their term of office as President, Vice-President, Secretary, and Treasurer shall not remove them from the Board of Directors except when the term of the two offices shall expire simultaneously.

SEC. 3. Nominations for Directors shall be provided for at the preliminary meeting on the last Tuesday in July, but such provision shall not prevent any member present at the annual meeting from nominating or voting for any eligible candidate whatsoever. Nominations for President, Vice-President, Secretary and Treasurer shall be made viva voce immediately preceding the election.

SEC. 4. Elections shall be conducted in the following manner: The Society shall choose a Judge, who shall appoint a sufficient number of Tellers and Clerks. The Tellers shall receive and count the votes. The Clerks shall make out a true statement of the votes polled and give the same to the Judge, who shall declare aloud the result of the ballot.

SEC. 5. The term of office shall date from the first day of September following the election.

SEC. 6. When vacancies in office occur, the same shall be filled at a special election. Due notice of such special election shall be given in one or more of the New York dramatic journals at least one month before such election takes place.

ARTICLE VIII.

AUDITING COMMITTEE.

The Auditing Committee shall consist of three members who shall be appointed at the preliminary meeting on the last Tuesday in July. Their duties shall be to audit the books of the Secretary and Treasurer, and all other financial accounts of the Society, and report at the ensuing annual meeting.

ARTICLE IX.

CHARGES OR COMPLAINTS.

Any charge or complaint against a member or an officer, shall be made in writing signed by the complaining member or members, and presented to the Board of Directors; who, if the charge be within the jurisdiction of the Society, shall serve on the accused member or officer a copy of the charge, allowing him a reasonable opportunity for his defense. The Board shall adjudge the case and their decision shall be final.

NOTE.—All communications pertaining to the business of the Society shall be addressed to the Secretary.

ARTICLE X.

FINES.

A fine shall not exceed ten dollars for a first offense, nor twenty dollars for a second offence.

ARTICLE XI.

AMENDMENTS.

These By-Laws may be altered, amended or suspended, in the following manner: A proposition to alter, amend or suspend, shall be presented to the Board of Directors at any of their meetings, properly drafted and signed by ten per cent. of the members of the Society. The Board shall immediately consider the proposition, and either accept or reject it. If accepted, they shall appoint a date on which they shall receive and count the votes on the proposition. This date shall be distant not less than one month nor more than three. The Secretary shall then issue to every member a copy of the proposition, bearing the date on which the votes shall be counted (but omitting the names of the signers), together with a blank form of ballot to be filled up by the voter with his signature and his vote Yes or No. These ballots shall be marked by the Secretary with separate and distinct numbers for the purpose of identification, and no filled up ballot shall be accepted except from the members to whom it was issued; but a duplicate ballot shall be issued to any member at his request and, in case of any member voting more than once, only the ballot last received shall be counted.

On the appointed date the Board of Directors shall meet and count the ballots; and if the number of legal ballots marked Yes shall represent a majority of the entire membership of the Society the Board shall declare the proposition enacted, and it shall go into effect immediately unless otherwise stated in the proposition itself.

If the proposition be rejected by the Board, it shall be immediately returned to the proposer, or the member whose name appears first on the list of signers, together with the written objection of the Board signed by not less than five Directors. But if the proposer still desires that the original proposition be put to a vote he shall return it to the Board; in which case it shall be treated in the manner already described for accepted propositions, except that the written objection aforesaid of the Board shall be attached to each copy of the proposition.

ORDER OF BUSINESS.

The following order of business shall be observed at the regular annual meeting. It may be altered, amended, or suspended by a three quarters vote of the members present:

1. Meeting called to Order.
2. Minutes of last Annual Meeting.
3. Minutes of all Special Meetings.
4. Secretary's Annual Report.
5. Treasurer's Annual Report.
6. Director's Annual Report.
7. Report of Auditing Committee.
8. President's Annual Address.
9. Nominations for Directors.
10. Balloting for Directors.
11. Recess.
12. Meeting called to Order.
13. Announcement of Result of Balloting.
14. Nominations for Officers—President, Vice-President, Secretary and Treasurer.
15. Balloting for same.
16. For the Good of the Society.
17. Announcement of Result of Ballot.
18. Adjournment.

COMMITTEE ON BY-LAWS.

DIRECTORS: F. F. Mackay, John Malone, Mary Shaw, I. A. Washburne, George D. MacIntyre, Harry W. Harwood, Wilton Lackaye, Joseph W. Shannon, Fanny Janauschek, Wright Huntington, Frank Mordaunt, M. A. Kennedy, Helene Lowell, Adolph Bernard, Mark Smith.

ELECTED FROM THE BODY: Scott Cooper, William Leyden, Charles G. Craig, Bessie Taylor, R. F. McClannin, Emmett Corrigan, Cecil Kingston, Bingley Fales, Lizzie Hudson Collier, Mrs. J. L. Saphore.

F. F. MACKAY, Chairman. I. A. WASHBURNE, Secretary.

At a special meeting of the Board of Directors of the Society held on Friday afternoon, a Committee on Information and Engagements was appointed, consisting of John Malone, chairman; Mary Shaw, and Adolph Bernard.

IN SUMMER PLACES.

Joseph Whiting is resting at Detroit.

John Wild and family are at their Summer home, Sand Lake, N. Y.

Forrest Robinson and wife are guests of R. H. White, of Boston, on his new steam yacht *Peregrine*. They will be at Larchmont for the Summer July 6.

Charles A. Morgan, after forty weeks with A Baggage Check, is resting with his bicycle at Atlantic City. He will be in New York this week.

Augustus Balfour and family are at Atlantic City.

J. E. Dodson will spend his vacation fishing in Canada.

Leonard Greene, of Mabel Paige's company, is summering at Waterville, Md.

C. H. Truesdell is fishing and wheeling at Orange Lake till rehearsals begin.

Walker Whiteside, wife and baby are at their Summer cottage, Asbury Park.

Business-Manager Harry Levey, of A. Q. Scammon's attractions, and Clarence H. Ball, of the Wang company, have rented a cottage opposite Sodus Point, N. Y., on Lake Ontario, for the Summer.

Charles A. Pusey and his partner, Joseph Dailey, have gone to Mr. Pusey's farm at Lakewood, N. J., for the Summer.

John F. Webber is at his Summer home, Leeds, Mass.

Ernest Lamson has gone to his home at Prairie View, Ill.

Ethel Brandon sailed for Europe on the *Paris* last Saturday. She will spend the Summer visiting relatives.

Harry Davenport is summering at Point Pleasant.

Samuel Blair, of the American Theatrical Exchange, has taken a cottage for the Summer at Asbury. He will alternate between that popular resort and his headquarters in this city.

Edwin Knowles left town a week ago with a party of professional friends to spend a couple of weeks in his woodland retreat in the heart of Pennsylvania.

Fitz and Webster are spending the Summer at their cottage on Bond Avenue, near Manhattan Beach, Chicago.

M. L. Kinzey, wife and baby, will summer at the Minnesota lakes.

Mrs. Ed J. Heron (Gertrude Roberts) is at her Summer cottage, Maplewood, Mass.

Mr. and Mrs. William Redmund will spend the Summer at Blue Point, Suffolk County, Long Island.

Janie Grey has gone to Sea Cliff, Long Island. She has been re-engaged by W. A. Brady for her old part in Humanity.

Clara Coleman sailed for Europe on the *Werkendam* on June 18. She will visit England, France, Germany and Holland, returning the latter part of August.

Winthrop G. Snelling and wife (Maude Hillman) are comfortably located for the Summer in their cottage at Bayside, Hull, Mass.

Charles P. Elliott, manager of the Boston Grand Opera House, and Thomas J. Keogh, comedian of the Boston stock company, are in the Catskills, where Keogh, on June 13, landed a 14 pound trout, fifteen inches long, which is the record catch of the year in that region. They return to New York about July 4.

W. E. Horton writes from Mount Clemens: The season is now at its height at this Summer resort for Thespians, and there have been many new arrivals during the past week, among them Eugene O'Rourke, John Russell and family, Harry Harris, Frank Evans, of Evans and Vidocq, Helen Price, Edith Raymond, of 1492, Mrs. George Shattuck, and William Garen, Jr. Harry Kelly, late of The Twentieth Century Girl, dropped in on us on Tuesday and spent the day with his old friends.

A benefit performance will be given for Dick Hume on June 26, when a very strong show will be given.

Charles W. Young and wife entertained the professionals at their cosey cottage, Friday evening, with cards, music and a dainty luncheon.

A letter from the great "Punch" Wheeler announces that he is "coming West," and will be here in about ten days. As the hotels and boarding houses will then be full, arrangements have been made for him to sleep in the Opera House and to take his meals with the billposter.

Charles J. Ross and Mabel Fenton arrived on Wednesday and are guests of W. C. Cameron and wife at their cottage.

A NEW THEATRE IN AN OHIO CITY.

Photo. by Willis.

The new Grand Opera House at Portsmouth, O., of which a picture is presented this week, was erected at a cost of $50,000 by the public spirited citizens of that thriving shoe centre, and is a playhouse that might do credit to a city four times the size of Portsmouth.

Crapsley and Brown, of Cincinnati, were the architects, and John M. Williams the contractor. There is a seating capacity of 1400, gas and electric lights, twenty steam heated dressing-rooms, and an excellent orchestra. The large stage is 48 feet deep, and equipped with a wealth of scenery by Sosman and Landis. The house was opened Nov. 18 with Edwin Milton Royle in Friends to over $1100, and many first class attractions have drawn big houses throughout the season, and are booked again. H. S. Grimes, the manager, is a well known and popular Elk; F. D. White is treasurer, and K. M. Lodwich, stage manager.

Portsmouth is on four railroads, 100 miles east of Cincinnati, and the same distance south of Columbus, excellent connections being possible. A good opening attraction is wanted for Fair week, Aug. 3.

SAID TO THE MIRROR.

GEORGE H. BRENNAN: "Under my management at present are a newspaper and a star. The former is the New Bedford, Mass., *Evening Journal*, and the latter is Thomas E. Shea. I am strengthening Mr. Shea's company, and preparing a big production of The Man-o'-Wars' man, written by James W. Harkins, Jr. In my opinion it is only a question of time when Mr. Shea will be recognized in all of the large cities as one of the foremost actors of the day. He is a great favorite already in the smaller cities, and the only thing which accomplished this result was a bountiful supply of talent of a high order. Keep your eyes on Mr. Shea and watch him rise."

OWEN FERREE: "THE MIRROR certainly has an extensive circulation. An article in last week's issue relative to my experience with the bicycle, resulted in a call from almost every manufacturer in the city, all guaranteeing to remedy the shortcomings of my wheel, as a result of which I will have a gold-plated wheel with about 100 attachments. Ride it? No! it will be too handsome for that. I'll keep it to look at."

WILLIAM B. SEEKSKIND: "The number of out-of-town managers who have made the American Theatrical Exchange their headquarters during the past week demonstrates to me that our popularity is based on a solid foundation. Our business was never better, we are adding new theatres to the list of houses we represent, and last week took a number of orders for booking high-grade attractions."

THE ELKS.

Brooklyn Lodge, No. 22, enjoyed an excursion to Forest View Park on the Hudson, June 17, occupying a steamboat and two barges. The Seventh Regiment Band furnished music. The Elks Club hold another excursion June 21.

A baseball carnival between Ann Arbor Lodge, No. 325 and Detroit Lodge, No 34, was arranged at Bennett Park, Detroit June 11, each lodge putting up four ball teams, with Clay Greene and Walter Ross for umpires. An elaborate programme was issued with casts of the opposing nines, and rules intended to protect the umpires from violent death.

LETTERS TO THE EDITOR.

ABOUT TEACHING PEOPLE TO ACT.

THE PLAYERS,
16 GRAMERCY PARK, June 17.

To the Editor of The Dramatic Mirror:

SIR,—For several years I was the manager of the Olympic Theatre and the Alhambra, London, and naturally I came in contact with many people connected with the stage. I confess I am astonished at the enormous fees demanded by Mr. Belasco to teach acting or to "coach" Mrs. Leslie Carter.

Mr. Ryder, who was a conspicuous actor in England, who was at one time associated with the eminent Mr. Macready, and who was considered the foremost teacher of his time, charged £1 (about $5) for lessons an hour in length, and one of his pupils is well remembered in this country—Adelaide Neilson. She took lessons for about a year and probably expended, all told, £100 to gain her declammatory knowledge. Mr. Stirling, another capable teacher, who was engaged by the Royal Academy, charged a pound a lesson, and Herman Vezin (an American, by the way), who has an immense clientele among fashionable young ladies who desire to study for the stage, never asks more than £2 ($10) an hour for tuition. So compared with these people, all of whom are eminent in their calling, Mr. Belasco sets a high, not to say toploftical, value on his histrionic services.

And apropos of being taught acting, let me remark that some of the greatest artists the stage has known never took a lesson in their lives. Sir Henry Irving assured me that he never had to do with teachers of elocution; the late Samuel Phelps, one of the most striking stage figures of the past half century, utterly repudiated so-called professors of stage art. He protested that the only way to learn the dramatic business was to go on the stage, play small parts, and work on by degrees. The technique of the drama can only be learned by experience. Miss Ellen Terry is of this opinion. The late brilliant comedian, Charles Mathews, being a man of rare intelligence, was not more than three months in the theatre before he was entrusted with leading parts. I doubt if Sarah Bernhardt ever took lessons, and I know that Henry Irving drudged in the provinces for four years before he played in London. The best teacher is Work.

HOWARD PAUL.

ABOUT A FRENCH PIECE.

NEW YORK, June 22, 1896.

To the Editor of The Dramatic Mirror:

SIR,—I rather believe that J. Cheever Goodwin chuckled slyly in his sleeve yesterday when he read in the New York *Herald* that his new musical comedy, Lost, Strayed or Stolen, was found to resemble Un Chapeau de Paille d'Italie.

As a matter of fact, Lost, Strayed or Stolen is taken almost directly from an old French vaudeville, called Le Baptême de Petit Oscar. The motive of the piece is the farcical hunt of three godfathers after a lost child.

Two years ago I made a localized version of this same play, and as I have it in the market for next season and hope to have it produced, I beg you to give this communication space in your valuable paper.

Respectfully, TOWNSEND WALSH.

THE FOREIGN STAGE

GAWAIN'S GOSSIP.

Mrs. Campbell and Bernhardt as Magda, Nethersole's Carmen, and the Kendals.

(Special Correspondence of The Mirror.)

LONDON, June 12, 1896.

What with two Magdas and one Carmen, we have had quite enough histrionic excitement in London during the last few days to last us for one week. But, lo! in addition to these three adapted affairs, we whose business and sometimes pleasure it is to go to the play, have also been compelled—for duty, if not in every case for delight—to also sample La Bernhardt's first appearance in London this season as Adrienne

EVELYN MILLARD.

Lecouvreur, a new semi-fairy and semi-foolish play at Croydon, some ten miles from this metropolis, the reappearance in London of the Kendals, and up to the time of mailing the first London show of Fred Horner's one full-sized original play, The Sunbury Scandal, at Terry's last night as ever was. There were a few other productions and reappearances to note, but some of these proved to be of so slight and unimportant a texture that like Librettist Gilbert's Ruddygor—y "particularly rapid unintelligible patter," they really "do not matter, matter, matter."

As to the two Magdas. The first this season was Mrs. Patrick Campbell's at the Lyceum, in the version described as "faithfully translated" from Suderman's Heimat. Well, not to further bore you with details, this production—briefly alluded to in my last—has already, like the late Belshazzar (who had a feast) been found wanting, and so much so, that after the magnificent run of six consecutive nights, it seems likely to be withdrawn forthwith to make way for, happily, a far merrier and less problematical play, entitled The School for Scandal.

There are some who hold this week that our newest Magda, viz.: Mrs. Patrick Campbell at the Lyceum "don't know where she are," as the song says. Other some rave concerning her and would give her a place of honor beside our previous Magdas, Bernhardt and Duse. Both are extreme, as indeed views regarding Mrs. Pat's acting generally are. Her following, which is of an exclusive kind, is divided for the most part into critical and playgoing Montagues and Capulets. The one faction declaring her to be a genius and the other vowing that she cannot act a bit. I may claim to belong to both parties and to say, with my old friend Sir Roger De Coverley, "much may be said on both sides." I thought Mrs. Pat's Rosalind (which she played at her debut) full of promise; her Astrea in The Trumpet Call, which performance caused Pinero to keep his eye upon her, an intense impersonation; her Elizabeth Cromwell in The White Rose sweetly pathetic; and her Paula Tanqueray *perfect* On the other hand, her Dulcie Larondie in The Masqueraders struck me as weak; her Juliet as all mournful and monotonous, and her Mélitza in For the Crown as tender and gentle, and marred only by that slow staccato kind of voice production which she has developed of late.

As a matter of fact, her Magda partakes of her best and her worst qualities. But there is, at least, this praise to be given—she relies in no whit upon Bernhardt or Duse, but has an independent idea of her own. Be the Magda bad or good, the play which, as you know, is of a cheerless, sordid kind and gives little scope to any except the leading lady—is not doing sufficient business to warrant its retention in the Lyceum bill. It is to be followed by The School for Scandal, which will be the first lively play Forbes Robertson and Frederick Harrison have yet vouchsafed during their season at this famous house. Mrs. Pat will enact Lady Teazle, a character she has essayed, and with some promise, at a couple of matinees. It will be a relief to see her and Forbes Robertson in something in which they have a chance of smiling.

As to the other Magda of the week, Sarah Bernhardt's has, of course, been of the highly artistic and powerful order, and even better if anything than a year or two back. Sarah and Duse both played it in London. Sarah's latest season here opened at the Comedy on Monday, where she was in splendid form as Adrienne Lecouvreur, one of her best impersonations; so much for the two Magdas of the week.

And now for the one Carmen—meaning Olga Nethersole—who made her reappearance in London at the Gaiety last Saturday. Alackaday and woe is me! or rather woe is Olga. Critical London, has not enthused over the clever young actress's latest venture. The play, although by so clever and generally poetic a writer as Henry Hamilton, does not strike us as a work to leave one's home for. Mrs. Touchstone (née Audrey) was, it may be remembered, foul, and it was hoped that sluttishness would come to her hereafter. But the newest Carmen, as adapted by Hamilton, is both foul and sluttish, a leering baggage quite devoid of those fascinations which drive men to frenzy.

The public would seem to be saying: "No, we do not require such a Carmen as this, kiss or no kiss, thank you. We are not taking any"—for there will be, I hear, no increase in the twelve nights for which the Frohmans originally took the Gaiety to run Olga, and that Clergyman's Daughter musical play, which I have before alluded to, will be put on by George Edwardes at once. It is to be hoped, however, that Olga will, somewhere or other before leaving England, give us one or two of her really striking pieces of intense acting, such as Camille or Denise.

Another case of division in critical point of view is rampant in connection with Sydney Grundy's new four-act comedy, The Greatest of These, with which the Kendals reappeared in London on Wednesday at the Garrick, which house Landlord W. S. Gilbert's tenant, John Hare's sub-tenant, E. S. Willard, has sublet to them. Concerning this piece, I observe that the London critics are strangely divided in opinion. Some seem to regard it as a work of genius pulsating with life and power. Others pooh-pooh it as wordy and wishy-washy, and indeed utterly unworthy of its brilliant author. But, of course, I cannot help "how it strikes a contemporary," as the late Mr. Browning says. It is my business to tell you how it strikes *me*. Please note then that I find in The Greatest of These a rivulet of plot as it were meandering through a meadow of talk. The talk I regard as being in our Grundy's smartest and most incisive vein, but, beshrew me, there are such yards upon yards of it, that, after the really brilliant first act, I found the piece as tedious as Dogberry, that Ancient One of the Finest, found Kings. As for Mrs. Kendal, I thought she would never have done talking. She plays Mrs. Armitage, a mature—a very mature wife and mother, who ten years before the curtain went up, was unfaithful to her husband, a stern unbending banker with a nonconformist conscience. Her sin was committed with a lively visitor of no particular religious, or apparently moral, conscience, but who really loved the lady. The husband has, in order to prevent scandal and to spare his children from the shame of the disclosure, ostensibly forgiven the erring woman, and has allowed her to reside in the house where, however, during the ten years that have elapsed, they have been husband and wife "in name" only—as often happens—on the stage.

What the husband and the guilty lover have endured previous to the curtain going up, is hard to say, but from the time it rises until it falls on the fourth act, this wife, posing mostly as an injured innocent, lectures her husband, and anon her previous paramour, on the ethics of loveless marriage as compared with marriageless love. She slightly varies this at times by hurling vitriolic scorn at certain forms of theology with the accent on nonconformity and altogether shows that she has clearly mistaken her vocation, and that she ought to have been an Annie Besant-like lecturer on things in general and marriage and religion in particular.

And yet, mark you, there are possibilities of strong dramatic interest in The Greatest of These—had Grundy carefully worked them out, and given his attention to more action and fewer words. Take, for instance, the situation wherein the ex-unfaithful wife is, in spite of her vow never to hold communication with her fellow-sinner again, compelled, as it were, to visit him in order to obtain possession of a bill of exchange, which has been forged by her (and her husband's) son, a youth who has been trained by his father in the strictest paths of religion and probity, which, of course, ought to mean the same thing, though they do not in every instance. Is not this a fine chance for building up a drama? I trow so. But, unfortunately, Sidney Grundy, the usually shrewd, has frittered certain chances of this sort away, and has contented himself by giving Mrs. Kendal, as the repentant but lecturing wife, a series of ethical discussions which, anon, pall upon the hearers. Hence, although Mr. and Mrs. Kendal play admirably, and although, up to the time of mailing, seats seem in demand at the Garrick, I have no great hope of The Greatest of These, in a financial sense, as regards London.

Evelyn Millard, whose charming face adorns this week's letter, is the present leading actress of the St. James's Theatre, where she succeeded Mrs. Patrick Campbell as the much debated Dulcie Larondie in Henry Arthur Jones's much debated play, The Masqueraders. Since then she has played, at this popular theatre of George Alexander's, many an important heroine; her present part being the Princess Flavia in The Prisoner of Zenda, a character in which she not only acts with true charm and pathos, but in which her fascinating personality is in itself magnetic. Miss Millard, who is one of the most photographed of English stage beauties, has inherited excellent elocutionary powers from her father, the late John Millard, a sterling authority in this kind of thing both as a tutor and book-writer.

The engagement of Anthony Hope, author of The Prisoner of Zenda, to marry this charming realization of his Princess Flavia, has been rumored for some time, but was denied, only the other day, by Miss Millard's mother. But it might be truth for all of that.

As to The Sunbury Scandal at Terry's, the author, Fred Horner (who yearns for Parliamentary honors), has spoiled a really good and funny idea by lack of constructive ability. The notion of a female barrister pleading in open court may remind one of Aunt Jack, which was written by Mrs. John Wood's son-in-law, R. R. Lumley, who wrote Thoroughbred, and it may even remind one of an earlier work, entitled The Merchant of Venice. But that would not have mattered had the play been well built up, and if Horner (our future Premier) wishes to do any good with his latest play, he must reconstruct it on comprehensible lines.

Beerbohm Tree is in deep meditation (his custom always between the shows) regarding a proposed adaptation of Gilbert Parker's story, "The Seats of the Mighty."

The Gaths have been compelled by stress of weather to withdraw One of the Best from the Adelphi, and promise to re-open the house in August with a new play by Haddon Chambers and Comyns Carr.

Next Saturday has just been chosen for the production of The School for Scandal at the Lyceum. So Magda, in her English form, will have achieved next Friday—when she exits—the magnificent run of thirteen nights! Which is rough on the "sex" drama.

GAWAIN.

GOSSIP OF THE FRENCH CAPITAL.

[Special Correspondence of The Mirror.]

PARIS, June 12, 1896.

Of course, the talk of the week has been the attempted suicide of the rarely beautiful Liane de Pougy, the brightest magnet of the Folies-Bergére, and a most peculiar circumstance it was. To sum it up briefly, the lily Liane left her pretty house in the Avenue Victor Hugo, on Thursday of last week, leaving all her wealth of trinkets, robes, jewelry, and what not, taking only her diminutive pet dog, Belka, and a big bottle of laudanum. Proceeding to the home of her friend, Mme. de Bougy, in the Boulevard Voltaire, she swallowed the laudanum, and it was only prompt action on the part of the friend that turned the poison into an emetic, and saved us the velvet beauty of Liane. In her anxiety to kill herself the young woman had taken an extraordinarily large dose of the laudanum, which had the effect only of inducing a deathly sickness. In the apartment where she sought to deprive us of herself forever the dreamy goddess had prepared this letter for Mme. de Bougy:

From the bottom of my heart I ask your pardon for the trouble I am about to cause you. But I know that you are good, that you will break the news to mother. Do not leave her for some time. I do not wish to be taken to the Avenue Victor Hugo, but to the house of my mother. I cannot stand it any longer! This life disgusts me. I am no longer the child of former days, ignorant of the horror of living in this fashion: I made a will this morning. It is at my house. Mother will be provided for. I leave to you my two large solitaires. Accept them and pardon me. *Adieu et pardon!*

This pathetic little missive was signed in Liane's real name, Marie Chassaigne. Physicians were summoned, and the fair patient was removed to her own house, murmuring again and again: "I shall do it again, you will see—I wish to die!" These exhibits were supplemented with a note received last Friday by a young dramatist of Liane's acquaintance, which was promptly put in the hands of the Prefect of Police. It read simply:

Adieu! I have had enough of life. Adieu and pardon me. Do not forget *votre petite Liane.*

Then gossip began to piece out the story Liane had recently received a number of anonymous letters, which had so annoyed her and worked upon her imagination, that she had come to believe her Paris a sort of hideous Venice, with malicious mischief lurking in every corner. The anonymous letters, it is stated, threatened vitriol, poniards, dynamite, and poison. And why? Ah, do not ask that! A particularly ugly letter came at length, they say, holding out a menace of exposure and violence if the matter of 3000 francs were not sent to the Poste Restante in the Rue du Louvre before Monday at high noon, and this veiled work of the blackmailer was the last straw. Not that the loss of 3000 francs would embarrass Liane, who has a tidy little fortune all her own, and whose recent Russian pilgrimage added considerably to an already more than comfortable credit. Every lover of a beauty that was godsent for the cheer of tired eyes will join in prayer that our Liane may not carry out her dreadful threat to betake herself away from us forever.

Liane's career began romantically. Her father was a major of marine artillery, resident at Lorient, and by his express planning, she was married at an early age to a promising youthful naval officer of the name of Pourpe. But it was not a love match, and a dramatic episode, a pistol, and a lamentable divorce suit were the results. Pourpe eventually died of consumption, and Liane drifted to the stage with, it was thought, never a single regret for her days of lesser fame.

A little bit of talk has been occasioned by an adventure of Madame le Bargy, mother of the distinguished *sociétaire* of the Comédie-Française, and her granddaughter at a café in the Boulevard des Italiens. The boulevard cafés make it a rule to serve no women unaccompanied by male escorts, and the ladies in question, forgetting this rubric, reproved the waiter who dared to ignore their orders. Garcon is quoted as saying: "We do not serve women here; that is why I do not bother myself!" Then came an argument and a crowd, but the proprietor's order held good, and Madame le Bargy and her charge withdrew just in time to avoid expulsion. Other cafés there be, however, and they found one of these before long.

Marck and Desbeaux, managers of the Odéon resigned last week. The former has been long ill in the country, and it has been apparent for some weeks that he must relinquish his post. The administration of the Beaux-Arts hesitated to take action in the matter until the sick man should convalesce sufficiently to be consulted. Upon recovery Marck tendered his resignation and made matters easy for the Minister of Fine Arts, who promptly appointed the former Director Antoine, of the Théâtre Libre, and Paul Ginisty, the critic and author, to assume charge of the Odéon. Antoine has risen rapidly. Only a few years ago he was an ordinary employe of the Compagnie Parisienne du Gaz, figuring now and then as an amateur actor in a microscopic *salle* in Montmartre. Thence grew the Théâtre Libre, and Antoine's repute as a chief among our younger actors.

Municipal Councillor Landrin has proposed to the distinguished Council the establishment of a popular municipal theatre. He cites the fact that the lease of the Chatelet Theatre is about expiring, and considers that this house, seating three thousand persons, would pay at popular prices, and be an ideal playhouse for the people. The suggestion still hangs fire.

In the rush of all these suicidal demonstrations, sickness, change, and everything upside down, it is grateful to record the engagement by the Comédie Française of the enravishing beauty, Wanda de Boncza, whose bow at this house is announced for September, when she will probably appear in Le Passant, to adorn which entertainment she has been specially requested by its distinguished author, François Coppée. Wanda, it may be remembered, ran third in the recent beauty contest, and there are many who deem her far more fascinating than even the radiant Cléo de Merode, who captured first prize. But then Wanda has not yet enrolled a real live King upon her list of adorers, as has Cléo, and this may argue much.

A dramatization of Emile Zola's novel, "Au Bonheur des Dames," by Charles Hugot and Raoul de Saint-Arroman, was offered last week at the Gymnase with small indication of success. The commonplace story is familiar, relating the bravery of Denise, a shopgirl, whose employer plans her ruin, but falls in love with her upon discovering her real strength of character, and eventually marries her. There is no dramatic material in the episode, and the piece, while handsomely staged and capably enacted—especially by Mlle. Leconte as the heroine—fell nearly flat. Weeks have gone since Paris has seen a genuine success.

A. M. M.

GOSSIP IN HAWAII.

[Special Correspondence of The Mirror.]

HONOLULU, Hawaii, June 8, 1896.

The Australian A Trip to Chinatown company passed through here June 5, en route to the Colonies, and they were entertained by some of the young people of the city.

Price, Burns and Gonsales' Circus is still doing a S. R. O. business. Manager Price says that they expect to tour these islands for the next year, bringing over new talent all the time, and that, as it is the first show ever organized on the Islands, they intend to make it a credit to the name it bears—Hawaiian Circus. They now have ring, vaudeville, dramatic and balloon talent, and the bill has been strengthened by the arrival of Rowley, a very clever comedian from the Colonies.

Work on the Opera House goes ahead rapidly, and it is hoped to have the building ready on time.

Annie Montague Turner is very busy rehearsing the people in Il Trovatore, and she hopes to make a big success out of it.

The Students of St. Louis College are arranging a performance of Awaiting the Verdict, or Falsely Accused, to take place, June 19.

CHARLES D. WILSON.

NOTES FROM ABROAD.

Père Hyacinthe is giving Sunday night lectures in Paris about his recent oriental travels.

La Demoiselle de Magasin, Maurice Ordonneau's French version of The Shop Girl, has made a favorable impression at the Paris Olympia. Mlle. Micheline is the Bessie Brent, and the other parts are played by Mlles. Netty, Deville, Lepayour; MM. Berville, Marechal, Hurbain, Tavernier, and Danvers.

Yvette Guildert has returned in triumph to Paris.

Madame de Navarro (Mary Anderson), who is stopping at the little village of Broadway, Gloucestershire, has been coaching a party of amateurs for a performance given in the old Tithe Barn, Stanway, for the Hon. A. J. Balfour.

Louie Freear, the latest London favorite, was slightly injured a fortnight since through the carelessness of the drunken driver of her carriage.

Frederic de Lara's new comedy, Sweet Seventeen, has won favor in the English provinces, with the author, Alice Dukes, Sophie Larkin, and Robert Soutar in the leads.

At the recent London sale of the late Henry Howe's effects a package of autograph letters from Buckstone, Byron, Chippendale, Gilbert, Vezin, J. S. Clarke, Charles Mathews, and Mrs. Swanborough brought twelve shillings.

A sermon on Wilson Barrett's play, The Sign of the Cross, by the Rev. H. S. Fleming, vicar of St. James, Croydon, is published in London.

Charles Wyndham tendered a benefit to Miss Le Thière at the London Criterion June 15.

The German Emperor has commanded the production at the Imperial Opera House, Berlin, of a new opera, Fra Francesco, by Henry Waller, a young Englishman.

A Welsh operetta, Glaniad y Firangcod, by D. W. Rowlands, is soon to be published in the language of Wales.

A Grip of Iron is underlined for revival at the London Princess's, and Charles Girdlestone will have a leading part.

Emma Calvé is resting at La Bourboule. She announces that she will sing in America next season Hamlet, Carmen, Faust, l'Africaine, Lohengrin and La Navarraise, besides two comic operas by Offenbach, in which she will appear with Jean de Reszke.

Paul Bourget's latest novel, "A Tragic Idyll," is to be dramatized by Decourcelle.

The legal complications of Coquelin are still unsettled, the Comédie-Française, in addition to claiming 15,000 francs for Coquelin's thirty performances at another house, demanded 600 francs forfeit for each performance of the actor in the provinces.

In the audience at the first night of Olga Nethersole's London production of Carmen were Madame Albani, Signor Ancona, Mr. and Mrs. Kendal, Mr. and Mrs. Bancroft, Mr. and Mrs. Pinero, Mr. and Mrs Sydney Grundy, Mr. and Mrs. Henry Arthur Jones, Anthony Hope, Mrs. Oscar Beringer, Mr. Al. Hayman, and Zélie de Lussan.

An actor's card in an English dramatic paper gives as his address "The Dive, Ealing."

Marie Tempest recently gave a garden party at her new home in St. John's Wood.

Naomi Hope's new play, Forgive Us Our Trespasses, has been most successful in the English provinces.

Jane May, who has been in London seeking drawing-room engagements, is recovering from a severe illness.

Two new dramas—The Iron Maiden, by Matt Wilkinson and W. H. Hallatt, and A Bunch of Shamrocks, by Frank Bateman and John Douglass—have been giving copyright performances in the United Kingdom.

Solly and Sinclair have passed the four hundred and fiftieth performance of their Secrets of the Police in London.

Sowing the Wind is still running in the English provinces.

The recent performance of Romeo and Juliet by Vere and Esme Beringer was so successful that Sir Augustus Harris purposes a production by the same young women at Drury Lane.

Charles Wyndham is said to have declined offers for American rights to Rosemary from E. S. Willard and John Hare. Wyndham may play the piece here himself.

The announced engagement of Evelyn Millard and Anthony Hope is denied by Miss Millard's mother.

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JOURNALIST, Mirror.

THE ORIGINAL COSTER.

HARRY ROGERS.

Probably most of the people who have sat under the spell of Albert Chevalier's magnetic art have imagined that they were witnessing an impersonation of a new type of London low life. The coster, in the American mind, is a curious and quaint creature, interesting as a novelty, and because of Mr. Chevalier's talent for investing him with charm and humor.

But the coster is really no novelty at all. In London he dates back to the days of the Great Vance and a half-dozen famous music-hall singers. When Thackeray's Colonel Newcome took his offspring into a music hall, he was probably regaled with just such a rattling coster song as "The Old Kent Road" or "The Coster's Serenade."

Certainly few American theatregoers are aware that, as early as fourteen years ago, an English music hall singer, who had a fixed reputation in London as a warbler of coster ditties, came to this country and tried his luck at Koster and Bial's old hall on Twenty-third Street, singing songs of precisely the same sort that Mr. Chevalier has since made so popular. This man is Harry Rogers, well known as a skilful actor of the Cockney and the Jew.

"Yes, I believe I was the first man to sing coster songs in this country," said Mr. Rogers to a MIRROR representative the other day. "I arrived here early in September, 1882 on the *Alaska* from Liverpool. The vessel touched port Saturday night, and the next night, Sunday, I made my debut at Koster and Bial's—their old house on Twenty-third Street. I secured the engagement through the Brothers Raynor."

"And you sang coster songs of the kind sung now by Mr. Chevalier?"

"Yes, the same exactly. But the audience wouldn't have it. I made a quick change to the English masher. That type being better understood was, of course, fully appreciated. The morning after my debut Mr. Bial met me in Fitzgerald's agency on Union Square, and told me that my songs were too exotic, that I would never succeed in making the coster type popular here. So, as it was a question of bread and butter, I had to drop the coster before I'd really had a fair chance, and set to work building up my 'chappie' specialty. I played an engagement at Pastor's, the London, Hyde and Behman's, the Howard Athenæum in Boston, and with Bryant, Evans and Hoey's Meteors. Here are personal testimonials of my success from William Harris, Tony Pastor, and the others."

"Then you drifted into melodrama?"

"Yes, I've played Cockneys in The Fugitive, Master and Man, The English Rose, The Prodigal Daughter, Lost—24 Hours, and several other melodramas and pieces. Now, however, I intend to resume my former line of work."

"Tell me something of the genealogy of the coster?"

"The coster in England is as old as Dickens and Oliver Twist. He has a peculiar lot of mannerisms that were originally the traditional signs and countersigns of the London thief. For instance, when the Artful Dodger signified to Charley Bates that a respectable old gentleman's pocket was to be prigged, he would make a quick, rapid gesture of wiping his nose, after first passing his hand behind his ear. That gesture has become a coster mannerism. Even an honest coster who gains his livelihood by a respectable trade, cannot use his pocket handkerchief without first making that quick gesture. In the days of Dickens, those gestures were all significant of the London thief. To-day they are mere mannerisms of the Londoner in low life."

"Have you always been a coster singer, Mr. Rogers?"

"Here is my pedigree: I was born on the Mile End Road, in the heart of costerdom. My professional career began, however, in Melbourne, Australia. Returning to England, my reputation rested chiefly on my skill as a dancer. In those days dancing contests were a fad. Johnny Carroll was the English champion, and, eager to test my powers, he sent me a challenge, which I accepted. The dance came off at the Middlesex, in Drury Lane. Teddy Solomon, who afterward married Lillian Russell, led the music for the contest. The judges were Harvey and Conley, Jack Rowley, De Var and Le Clair, and another man whose name I've forgotten. Three of the judges sat on the stage, three in the orchestra. They decided in my favor, and presented me with the prize, a gold medal. But Carroll would not bide by the decision. He raised such a row that, thereafter, dancing contests fell into disrepute. So I turned my back on Terpsichore and began my career as a coster singer. That was in 1874."

"Was anybody singing coster songs at that time?"

"A few—a dozen or more. There were Teddy Mosedale, Alfred G. Vance, Hiram Travers, Jack Vance, Harry Rickards and several others. We sang at the Pavilion, Lusby's, the Canterbury, the Royal, Collins's, the British Aquarium, the Yarmouth, the Westminster, and the Star."

"What were some of your best songs?"

"My special hit was a song called "Sweeter Than Crosse and Blackwell's Jam." I had a sentimental ballad, "The Old Village School on the Green," and another called "Little Mary." The music was written for me by Tom Eplett, and the introduction is the very same air as Mr. Chevalier's "Old Kent Road." He uses quicker time, but the air is the same. Do you want one of the real old-time coster songs? Here is one that is rough and coarse, but has plenty of genuine humor:

Come all you chaps and you young girls and listen unto me,
I've been down to the rye-house, where we 'ad a jolly spree.
There was me and twenty more besides, enj'ying ourselves so g'y,
When some one soaked my old Dutch clock and spoiled our bloomin' d'y.
And Brown 'e got tight and wanted me to fight,
'Awkins got a punch right on the jaw,
Sniff struck a man who kissed his Mary Anne,
And he gets locked up for breaking of the law, law, law.
Then old Mother 'Uggins slipped into Mother Juggins,
And for a tenner she gave 'alf a quid aw'y;
And between you and me, we had a jolly spree,
But we don't 'ave such a beno ev'ry d'y, d'y, d'y,
No, we don't 'ave such a beno ev'ry d'y, d'y, d'y.

"And here is my "Whitechapel Serenade," which I sang twenty years ago, before Mr Chevalier's "Coster Serenade" had been heard of:

WHITECHAPEL SERENADE.

I'm a cove as you calls a coster and the girls are arter me,
The reason is—I think that I can tell yer—
It's 'cause I drives a donkey and I'm g'y and free.
I've got a little doner in the Whitechapel Road;
'Er father keeps an eel-shop and of course that's 'er abode.
I goes there to meet 'er ev'ry night upon the sly.
If I don't see her in the shop why I commence to cry:
Oh, Emma, ain't yer comin' out?
Wotcher, Emma, can't yer 'ear me shout?
Your father peeping at me through the window now, I feel
Come quick, Emma, 'cause the copper's at me 'eel.

The other d'y I walked into the eel shop, thinkin' my girl on me would wait,
'Er father spotted me say'n' 'Wotcher, me bloomin' coughdrop'
'E 'it me with a tater and a broken plate.
I said nothin' to the old bloke 'cause the blow it wasn't much.
I was waitin' for the d'y to call 'is daughter my old dutch,
And thinkin' of the family that I'd have bye and bye.
Wot a splendid serenade 'twould be to 'ear all my kids cry:
Oh, Emma, ain't you comin' out?
Wotcher, Emma! can't ye 'ear me shout?
Your father's peepin' at me through the winder now, I feel
Come quick, Emma, 'cause the copper's at me 'eel.

"Last of all, let me submit to you a song which I used to sing in the make-up of an old man. I call it "My Dutch, My Dear Old Wife." If you compare it with Mr. Chevalier's "My Old Dutch," I think you will find that mine, though crude in the phrasing, has a deeper note of pathos than its successor:

MY DUTCH, MY DEAR OLD WIFE.

Some folks talk of a coster as a bloke as don't know much;
But if I'm not eddicated, why there's my Dear Old Dutch,
Who can talk all the lang'widges, and 'as done so for years,
The lang'widge, yes, of kindness, which oft brought from me tears.
But still I feel that some d'y she or me must part,
And whichever one the Lord will take 'twill break the other's 'eart.
But there's 'appy d'ys afore us yet we 'opes to pass aw'y,
And when death comes I 'ope the Lord will take us both same d'y.

Chorus.

For I can't live without her; to me she's all me loife.
There's not a woman in this creation
As I'd swap for me dutch, me old wife.

When my old dutch was younger, she was 'andsome as a queen.
She's older now, yet queen-like to me she'll always seem.
'Er 'air was black and curly then, but now it's all turned gray
Like mine, but still we're 'appier,
Yes, 'appier to-day.
To me she's been an angel, a pal, a wife that's good,
And thro' all me trials and troubles
By me side she's always stood.
She's got a little temper which sometimes gives me a call,
But bless 'er 'art she's only just a woman arter all.

Now me and my old dutch 'as been together many years
Since we got switched; and only once 'ave we both shed tears.
'Twas when our son and daughter died and left us all alone,
My wife she cried, she fainted, and I thought she too was gone.
The loss of both me children fairly broke me 'art.
But to think of losin' my old dutch! My God! I couldn't part
With 'er, for she's my only pal. I've knowed her from a child.
If God had taken her from me, I'd gone mad—yes wild.

Although the coster, as Mr. Rogers admits, must always be regarded in this country as an exotic, the American predilection for unique character portraiture is strong enough to warrant an exposition of the type by more than one actor. If Mr. Rogers can make good his claim to cleverness and originality in this rare line of work, no one—least of all Mr. Chevalier himself—is likely to begrudge him any measure of success that he may attain.

UNDER THE BLACK FLAG.

Dick Ferris writes that Van Dyke and Eaton have been playing his farce, Greased Lightning, in Kansas, under the title of A Freak of Nature, billing Walter L. Rankin, Jr., formerly Mr. Ferris' piano player, as author. The pirates are also giving Jane, Lynwood, and Trilby.

The Hayden Detrick company is pirating Blue Jeans, In Old Kentucky, Queen's Evidence, and Myrtle Ferns in Tennesse and Kentucky.

The Théâtre Français, Montreal, stock company played The Lost Paradise, week of May 18, under the name of "The New Partner, by Levin C. Tees."

Ion Carroll's Players, supporting Clair Tuttle, are playing The Black Flag. Only a Woman's Heart, The Streets of New York, The Old Homestead, Davy Crockett, and Driven from Home, in Pennsylvania. The company includes two women and four men.

L. A. G. Shaaff, manager of the theatre at Paris, Ill., recently refused time to Clifford Reeves, who is pirating Trilby in that State.

"The Lyceum Theatre Company" is in Illinois pirating In Old Kentucky, The Last Stroke, The Inside Track, and The Golden Giant.

Byer's Merry Tourists were at Steubenville, Ohio, last week pirating Jane (under false title of Polly), The Fatal Card, The Heart of Maryland, Friends, Hazel Kirke, and A Green Goods Man, to empty benches.

A piratical concern styling itself The Southern Manuscript Company is carrying on business at Swainsboro, Ga. This concern has lately been printing on the back of a card a "List of Manuscript Plays," *recently catalogued*, which it has been circulating as a postal card through the United States mail to members of the theatrical profession. They offer to furnish "any play you want for $30." It seems to us that a Georgia jail would be a suitable residence for the criminal partners of The Southern Manuscript Company.

J. K. Tillotson sends programme of The Galley Slave, played by the Nelson and Willard combination at Oshkosh, Wis., June 12. This company also gave Esmeralda, and advertised The Lost Cause, which, as it was withdrawn upon his arrival, Mr. Tillotson presumes to be a false title for his Lynwood.

COMIC OPERA IN BROOKLYN.

A comic opera organization known as the Acme Opera company, opened a season of six weeks at the Pavilion, Flatbush and Fifth Avenues, Brooklyn, last evening, presenting The Mikado. The principals are Tellulu Evans, Ada St. Clair, Charles N. Holmes, Mack Charles, Ben Lodge, and Eddy Smith.

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TELEGRAPHIC NEWS

CHICAGO.

The Dullest Theatrical Summer Hall Has Ever Known--But He Amuses.

(*Special to The Mirror.*)

CHICAGO, June 22.

Last Monday evening the telegraph operators of the Western Union were so busy handling political news from a place called St. Louis that they overlooked my late wire regarding **the successful opening of Lost, Strayed or Stolen at McVickers. That does not prevent me, however, from recording at this time the signal success of the first production of the new American Theatrical Syndicate's first venture, and the cordial reception it has met with since the opening at the hands of the fun-loving public.** Built upon the general plan of English pieces like The Gaiety Girl and An Artist's Model, the Goodwin and Morse production is a decided novelty, and an improvement upon the British article. The music of Lost, Strayed or Stolen but vaguely suggests the title of the comedy, and it is tuneful and pleasant, while the scenic investiture is elaborate and the cast almost perfect. The fun of Fred Wright, Jr., bears the cockney label, but Messrs. Kennedy, Cotton, Plunkett, and Scott atone for it with American spirit. Our old and portly, and refreshingly amusing friend, Mike Kennedy, has at last been given a part which does not bury him and which is one of the best he has ever played. He has a Dumas make-up and he is ably seconded by Plunkett, a la Micawber, and Cotton in an eccentric creation wholly his own. Jennie Goldthwaite is as bright as usual, and Rose Beaudet is clever. There is a pretty chorus, the members of which wear long skirts and look like ladies. All in all Lost, Strayed or Stolen may be counted a genuine success as "something new," and this is due, in a great measure, to the able stage management of Ben Teal. The second week opened splendidly to-night.

Speaking of Lost, Straved or Stolen reminds me of my jovial young reformed friend, "Punch" Wheeler, who disappeared some days ago. I feared that he had been purloined by gypsies, but was greatly relieved when I heard from him the other day. He had merely gone to Greater New York. Here is what he writes: "I will return in ten days and we will come to New York together in August. I came on here to have everything ready for you. Last night I took a prima donna friend of mine up to High Bridge, to a concert. At 2 A. M. it rained so hard I tried to get a rate from a hackman to bring us home. He wanted $7. She said: 'Don't give it to him, "Punch"; let's take the money and put out an opera company.' Sensible, saving girl! I will stop off at Mt. Clemens a few days to gargle myself in the magical waters." Then Mr. Wheeler adds one which is not new, but which is good. He says: "A soubrette cremated her third husband the other day and now people say she has husbands to burn."

Miss Rehan had a very big week at the Columbia last week in her repertoire, and to-night she gave her latest, The Countess Gucki, which made a big hit. It will be presented throughout her second and last week, and then the Columbia will be dark again.

One of my colored lawyers at the Police Court the other day saw his partner, an agile darkey, running for a train, and I remarked upon the speed shown by the latter. "Oh, yes," said the partner, "he's a regular spinster."

Managers David Henderson and Ira La Motte opened their season of light opera at popular prices at the Schiller Theatre Saturday night, and a large audience enjoyed a clever revival of The Mikado, with Louise Essing, Helen Von Doenhoeff, Beatrice McKenzie, John E. McWade, Charles Bigelow, Willet Seamon, and William Stephens. The bill will be changed weekly, and Boccaccio will be given next Monday.

Beginning June 28 and running for two weeks, embracing the time of the democratic convention, the Grand will be re-opened, and Fitzgerald Murphy will bid for silver dollars with his silver play, The Silver Lining, for which he is collecting a strong cast. The local managers are united on the money question, by the way. They do not care whether it is gold or silver, so long as it's money.

The Gay Parisians is nearing its fiftieth performance at Hooley's, and the attendance continues large. A novel souvenir is in preparation.

One of the bright young men of the *Evening Post* told a story the other day, which is worth repeating in an abridged form. Workmen are busily engaged in excavating for the new entrance of the Olympic, and on a pile of dirt near by is the sign, "teams wanted." The other day a gaily-dressed young woman accompanied by a neglige young man paused to inspect the ruin. The sign caught their eyes and they approached the boss contracter. "Do you want teams?" asked the young woman. "Yes," replied the boss. Then the little French-heel shoe tapped the pavement while she imformed him, vocally, that "she was the daughter of Officer Porter," whereupon the young man chimed in, with a gallery tenor, that "she was all right." But the boss said he wanted gravel teams, not sketch teams, and the two wandered sadly on.

Manager Hutton, of the Lincoln, will give his annual Summer symposium at the theatre Wednesday night. Eight well-known stars, a number of vaudeville artists, and a large orchestra will participate.

This is the dullest theatrical Summer I have seen in Chicago for years, and there is little in sight to cheer us up.

J. Edwin Owens, of Omaha, a nephew of the famous comedian, John E. Owens, was here the other day and was shown the sights by Frank Moynihan, "the Irish policeman"; Charlie Gardner, and "Watermelon" McAndrews.

Tom Prior has wisely concluded not to put out his bicycle play, Mr. Wheeler, of Wheeling, until next Fall. Meantime he has become interested in a patent for a can and is preparing to rush it.

John W. Dunne will probably be in the cast of The Silver Lining.

The annual benefit of the Press Club, which took place last Thursday at McVicker's, was a great affair. John Barrows gave Charlie Bishop's old farce, Wanted, 1000 Milliners. Regards to Charley's Aunt.

I am credibly informed that Mr. McKinley has made the only hit ever scored in Canton, O., not excepting Corse Payton and Uncle Tom.

"BIFF" HALL.

BALTIMORE.

Nicholas Crouch Sings "Kathleen Mavourneen" at Music Hall--Current Vaudeville.

[*Special to The Mirror.*]

BALTIMORE, June 22.

Everything goes along merrily at the Music Hall, and the promenade concerts crowd the immense auditorium nightly. Manager Strakosch is simply reveling in success. He is here, there and everywhere making friends, and conscious of the fact that he has given to staid, quiet Baltimore town the biggest surprise it ever had in the line of amusement. Professor F. Nicholas Crouch, the aged composer of "Kathleen Mavourneen," appeared to night for the first time since his recent illness, and played many of his old songs and sang his famous melody. His daughters, Rosa and Anna Crouch, also appeared on the programme in dances. Stuart, the male Patti, was also an attraction.

The Electric Park is a success. This is now demonstrated beyond refutal, notwithstanding the fact that there were many evil augurs at the outset. The theatre under the management of Charles E. Ford, is a novelty in its arrangement, and the entertainment provided is a good one. This week's bill offers Mlle. Ottillie, a French singer, who gives a very good imitation of Yvette Guilbert; Gulbal and Lily Ortiz, in an exhibition of hypnotism; Walton and Mayon, in an eccentric sketch, entitled, In Search of a Burglar; the Varnard Sisters, in songs and dances; Montague and West, in specialties; and Chip, a London costermonger singer.

The theatrical colony in Baltimore is a very small one. Most of those who came home for a short vacation after the close of the season have returned to New York in order to be right on the ground in case anything should turn up.

A number of Baltimore Elks went down to Norfolk on Sunday last to assist in the ceremony of decorating the graves of their deceased brothers.

HAROLD RUTLEDGE.

BOSTON.

Olga Nethersole's Remarks About the Press Resented--Mary Anderson's Cousin Destitute.

(*Special to The Mirror.*)

BOSTON, June 22.

Quite a little surprise was occasioned last week when it was suddenly announced that the Park would open its doors to-night under a policy of continuous performance. It seems that the administrator of the estate of the late John Stetson has made an arrangement for the temporary tenancy of the theatre with Harry Meredith, and accordingly the greater part of the old staff of the house was brought together, and the place was opened to day with a continuous variety performance, in which the leading cards were several vaudeville favorites. The variety bill was a strong one, and included many popular features, which, if continued, will give the house a prosperous Summer season.

A change of bill was made at the Castle Square this evening. Boccaccio was revived by a cast differing in many respects from that which presented the piece a year ago. There is no question about the tremendous success achieved by the favorites of the company since they returned from Philadelphia, and Clara Lane, Edith Mason, Thomas Persse, William Wolff, Arthur Wolly and J. K. Murray received royal greetings every evening. They are all of them favorites with Boston theatregoers and if the management send them to the Quaker City again I should not be surprised to see a Boston army formed to bring their favorites back by main force.

The Yankee Cruiser has been considerably condensed at the Museum to admit of the introduction of the Edoloscope. Boston seems to take a fancy to anything that has a scope to it this Summer, and this latest innovation will probably prove a popular one.

Still more changes have been made in the Merry Go-Round at the Tremont, and with new burlesques and new interpolations the piece gains in popular interest as the Summer progresses.

Frank David joined the Castle Square company this week for the production of Boccaccio.

The Hollis Street will reopen on Labor Day with The Lady Slavey.

Roland Reed will probably have two new comedies when he comes to the Museum at the opening of the regular season, and May Irwin will also be seen in her new comedy by John J. McNally.

Olga Nethersole is quoted as saying that the Boston newspaper women were inquisitive, impertinent and indelicate. If she has been correctly quoted in her statement she should send prompt apology to the ladies who interviewed her during her last visit to this city. No star who visited this city for a long time asked so many favors and had them granted from the press of Boston as Miss Nethersole; this way of acknowledging the courtesies which she has received may be characteristic, but it is assuredly in bad taste.

Eugene Ormonde is spending the Summer at Wheeler's Point, and he gave a reception last evening in honor of Mrs. E. G. Sutherland, Mrs. Sallie Joy White and daughters, Mrs. Rufus D. Everett, Miss Everett, and Mrs. F. W. Knowles, all of this city.

Mary Anderson's cousin, Mrs. Eleanor F. Capen, was found in destitute circumstances in this city last week with her family of three little children. A newspaper reporter discovered them just as they were about to be evicted from an East Boston tenement for non-payment of rent, but fortunately a wealthy relative from Kentucky was communicated with, and he took them South to be cared for. Mrs. Capen was stage-struck about the time that Mary Anderson went upon the stage, and for a number of years she was on the stage with the name of Imy Moss. Her second husband was Rollo H. Capen, a variety actor, who deserted her and her children.

William Blaisdell and Clara Lavine left Boston 20 to go to Atlantic City to sing in comic opera for ten weeks.

If Joseph Haworth stars next season Grace Atwell will be his leading lady. Miss Atwell was present at the Harvard class day last Friday and received much attention.

Mrs. E. F. Albee, wife of the general manager of Keith's Theatre, had a narrow escape from a serious accident. She was out driving when a bicycle rider ran into the horse, knocking the animal down, but the prompt assistance of a passer by prevented a serious accident.

It is not among the impossibilities for Harry Askin to obtain the control of a Boston theatre next season. If he does, he will devote it to productions like The Merry-Go-Round.

Colonel Frank P. Stone goes abroad with the Ancients, and he is planning for a fitting celebration on the Fourth of July.

Hattie Belle Ladd, of the Castle Square, is near Lewiston, Me., for a vacation.

Paul West's Nineteen-hour comic opera will be given at the Tremont in the course of The Merry-Go-Round as soon as it has been got in readiness. Meantime Ben Woolf has discovered that the plot has been used for two other comic operas; but then there's nothing new under the sun.

John Luce has a sort of press-agency trust, now that he is doing the work for the Museum, Park, and Crystal Maze.

The Theatrical and Stage Employes' Union have perfected negotiations with H. Meredith, who has engaged the Park Theatre, to employ none but members of the union upon the conditions laid down by that body.

This is the last week of the Pop Concerts, which have been unusually popular.

Henry Askin is going to give a gold watch to the woman who sees The Merry-Go-Round the greatest number of times this Summer. Old Chinet adds that a free ticket to the McLean Asylum will also be given.

JAY B. BENTON.

MR.
CLAY CLEMENT
BARON HOHENSTAUFFEN in "THE NEW DOMINION."
MATHIAS in "THE BELLS."
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WASHINGTON.

Dr. Bill at the New National--Collapse at the Grand--Notes.

(*Special to The Mirror.*)

WASHINGTON, June 22.

Dr. Bill received an all round first-class presentation to-night at Rapley's New National Theatre by the Washington Stock Comedy company. Frederick Bond in the title role was particularly pleasing. The support was excellent. Edythe Chapman as Mrs. Horton, Agnes Findlay as Mrs. Firman, Mary Sanders as Ellen, William Boag as Inspector of Police Horton, Charles Mackay, as George Webster, Bretta Marti as Louise John Findlay as Mr. Firman, and Ernest Elton as Baggs being individually prominent. Miss Norton, of the vaudeville team of Grant and Norton, was specially engaged for the part of Miss Fauntleroy, the Kangaroo dancer of the Frivolity Theatre, and thoroughly filled the bill. The comedy was preceded by Her Last Rehearsal, Willard Holcomb's clever little one act play, which received a recent successful production at the Grand Opera House for a local charity. As the Stage Manager, William Boag repeated his excellent performance, and Mary Sanders as the debutante, who essayed Juliet, and Charles Mackay, the Romeo, were happily placed. Last week's business was so good that the season has been extended beyond the two weeks' stipulated time, and the Private Secretary is in rehearsal to follow.

Allen's Grand Opera House is dark, and will remain so for the present. Manager Buckler's Summer season of Vaudeville closed suddenly last Wednesday night, when the performers struck for salary due them, and refused to continue unless they could see the color of their money. A small audience was dismissed, and the money taken in at the box-office was refunded.

The Lyceum Theatre Burlesque company put on The Mascot to-night, and pleased a good house. In the Summer Garden, after the burlesque show in the theatre, Melrose and Rice, Minnie Cline, Maude Gregory, Clarice Vance, and Mlle. Rosina present new and engaging specialty acts.

Bretta Marti made her professional debut during the past week as a member of the Frederick Bond Washington Stock Comedy company, and her work as Blanche Kingsley in A Sudden Shower and as Violet in Confusion showed unmistakable ability.

William L. Ballauf, treasurer and press agent of the Lyceum, has been engaged by the Colonial Beach line of steamers for the Summer months as general advertising agent.

Wednesday night was baseball night at the New National Theatre, when, by invitation of Managers Bert Riddle and W. H. Rapley, the Washington and Philadelphia baseball clubs occupied boxes.

Charles A. Shaw, of Davis and Keogh's forces, is officiating during the Summer as night clerk at the Hotel Normandie in this city.

Walton Bradford has been secured as manager for Mount Vernon Park, an electric railway suburb, where W. H. Davison, the high wire walker, and other attractions are offered.

Joseph H. Hazleton is organizing a company for a five weeks' tour along the line of the Baltimore and Ohio, as far as the Ohio River and back again. The season will commence at Cumberland, Md. The company will include Mrs. Clarendon Smith, Dot Clarendon, Hal Clarendon, W. H. Post, George Vinton, and Revel Germaine. The plays to be given include Kentuck, A Woman's Lie, Retribution, A Great Wrong, and East Lynne.

Ernest Elton, the James in Confusion last week at the National, was the original in the part.

Ridge Waller, of Sam T. Jack's managerial staff, has returned to his Washington home for a short stay.

Metzerott's Music Hall is not a thing of beauty—nor is the commercial centre in the neighborhood a joy forever—owing to the thick coating of dust resulting from the tearing-down process to make room for the new Columbia Theatre.

Bert Riddle, now that the success of his comedy company, The Washington Stock, is assured, has caught the reigning craze and intends to invest in a "bike," and mingle in the whirling rush.

JOHN T. WARDE.

ST. LOUIS.

Production of The Red Fez--Summer Opera--Out-Door Amusements--Items.

[*Special to The Mirror.*]

ST. LOUIS, June 22.

The sparkling opera, Olivette, was put on last week at Uhrig's Cave, and large and very appreciative audiences attended the performances. Laura Millard kept up the delightful impression she has been making, and sang and played the title role most charmingly. Rhys Thomas, Lloyd Wilson, Alf. C. Wheelan (who made his first appearance last week) and William Steiger all did well. Minnie Bridges and Gertie Lodge filled their parts acceptably. Frank Deshon made a hit in his character, and his singing of "Bob Up Serenely" and "The Blow Almost Killed Father." He was enthusiastically applauded. The chorus were well trained and sang with spirit.

To night The Red Fez makes its initial bow. The opening performance is regarded with much interest, as The Red Fez is by two local boys, August Hoffman and Robert Hazard, the latter being City Editor of the St. Louis *Chronicle*.

The attendance at the Union Trust Roof-Garden Theatre was very large, and on several nights the crowd was so great that many were turned away. A new change of bill went into effect last night. Dianta Brothers, Little Leola Mitchell, Arthur Deagon, the Angela Sisters, and a long list of other good people are in the bill.

Sam Jack's company played to the capacity of the Standard last week. Orange Blossoms and like attractions were offered.

Primrose and West's Minstrels drew big crowds to the Grand Opera House last week.

The Oriental Theatre opened last Monday night and gave a performance of The Bohemian Girl. Francis Gaillard, Tillie Salinger, Alice Gaillard, Phil Branson, and Maurice Hagerman sang the principal roles, and were exceptionally good. The vitascope was shown during the evening, and each picture had to be repeated several times. The balcony, adjoining the theatre, was pronounced a most excellent feature, and many sat on the balcony listening to the opera and taking refreshments at the same time.

Forest Park, Highlands, the Bellevue, the Suburban, and Conterno's New York Concert Band at Koerner's Garden, attracted large crowds last week.

Colonel John D. Hopkins was in the city last week for several days attending to some business in relation to his new theatre deal, and attending the republican convention.

Walter B. Riggs, formerly in the theatrical business, is here at the Fair Grounds with a string of eighteen horses. He has been very successful in his winnings.

W. C. HOWLAND.

CINCINNATI.

Big Business for Outdoor Amusements--Cleopatra with Fireworks--Indians Galore.

(*Special to The Mirror.*)

CINCINNATI, June 22.

The week past has been just exactly the kind, in so far as weather is concerned, that the managers of our Summer resorts wish for. Summer is unmistakably here, and the people are flocking to the cool resorts, with which we are now abundantly supplied.

The Ludlow Lagoon, in addition to the wealth of attractions that are always there, presented a sumptuous production of Cleopatra, in which the title role was assumed by Helen Sloan, and that of Antony by J. Fred Urban. Beautiful ballets and eccentric dances with gorgeous displays of fireworks were given nightly. Rinzo, the Japanese juggler, and the Olifans, musicians, were among the entertainers.

At the Zoo, Nilsson's Aerial Ballet described evolutions in mid-air. The many colors thrown by calcium upon the dancers combined to make the spectacle most pleasing to the eye. Grace Leonard and Bessie Lamb, young soubrettes, and Miles and Ireland, duettists, sang, and Sie Hassen Ben Ali's troupe of acrobats were, as usual, a host in themselves. The Sioux Indians in their encampment are receiving much attention from visitors, and are worthy of study. The patronage at the Zoo is increasing steadily.

There were many good things on the Chester Park bill, chief of which were Achille Philion, equilibrist. Others were Harding and Ah Sid in a sketch, Winnie Olive, Irene Meyers, the Roosleys, William Meyers, James A. Reilly, and Eileen Desmond. This week there will be a band of Indians here also. Indeed, when all the Indians that are in Cincinnati parade the streets in their war paint, and on their own ponies, preceded by bands of music, a truly interesting sight is presented.

With the return home of the Reds, the "Little Reds" cease exhibiting at the Fountain Square for a month.

Manager Havlin went to St. Louis on business last week.

WILLIAM SAMPSON.

CLEVELAND.

Summer Opera by Professionals and Amateurs--Hanna's Home-Coming.

(*Special to The Mirror.*)

CLEVELAND, June 22.

Haltnorth's Garden Theatre is crowded to-night, the Garden Theatre Opera company presenting, for their fourth week, the comic opera Said Pasha, which is most appropriate, as the Mystic Shriners are in the city this week. Elvia Croix Seabrooke is seen as Serena, Ella Aubry as Alti, and Evan Davenport as Balla Soja. Lindsay Morison makes a good Said Pasha, Mark Smith as Hassan Bey gives a fine representation of the dashing Turkish officer, and Edgar Temple is heard in the character of Terrano. The comedy work is in the hands of Oscar Girard and Douglas Flint. Girard's Nockey has been seen here before, and he outdoes himself in this role, while Douglas Flint, who has a fine voice and good stage presence, made many friends in the role of Hadad. The fine staging and large chorus show to advantage in this opera. Amorita will be given next week.

To-morrow night the Mystic Shriners own the Garden, and none but members of the order will be admitted. The comedians have got a number of puns and gags to spring on the Shriners.

At the Euclid Avenue Opera House La Sonnambula is being sung to night before a large audience for the benefit of a hospital. The opera is given by local talent under direction of J. T. Wamelink, and the work of the large chorus of forty persons does great credit to his ability as a musical director. The prima donna, Blanche Neilson Armstrong, who is an aspirant for the operatic stage, a young lady possessing not only a beautiful face and figure, but a soprano voice of unusual purity and range, is heard to advantage in the role of Armina, which she enacts with charming simplicity and grace. Edwin H. Douglass, who has a fine tenor voice, and has just signed a contract with Camilla Urso, the violinist, for two years, is heard as Elvino. The role of Count Rudolph is filled by Howard M. Yost, one of the first baritones of the city. Mrs. Henry G. Stahl fills the role of Lisa with credit, as does Mrs. Leila E. Strong the part of Theresa. The remaining characters were well played, and the opera, staged with careful respect to details, will hold the boards of the Euclid all the week.

Rita Elandi (Amelia Groll), who has been studying abroad for some years, is in the city visiting her relatives. She has signed with the Carl Rosa Opera company, and will open with that organization at Dublin Aug. 27.

Saturday matinees were begun at Haltnorth's Garden Theatre last week.

Mark A. Hanna, owner of the Euclid Avenue Opera House, who so successfully managed ex-Governor McKinley's campaign for the republican nomination for President, was given a rousing greeting on his return from St. Louis last Saturday. Mr. Hanna was met at the

depot by the Tippecanoe Club, with nearly a thousand men in line, and several hundred street car conductors and motormen of the lines of which he is President, and escorted through the streets to the Tippecanoe club house, where an informal reception was held.

Nina Bertini Humphrys has been released from her contract with the Garden Theatre Opera company and leaves for the East to-night. Several well-known artists will be heard during the Summer, no one having been definitely engaged in Miss Humphry's place.

WILLIAM CRASTON.

PHILADELPHIA.

Martha at the Grand—Attractive Vaudeville Bills—Music in the Air.

(*Special to The Mirror.*)

PHILADELPHIA, June 22.

Miss Philadelphia, after a nine weeks' run, closed its season June 20. The travesty goes out in the Fall with good prospects. It was originally intended to re-engage John E. Henshaw and his wife, May Ten Broeck, but this plan has fallen through, and Willie Collier and his wife, Louise Allen Collier, have been signed to head the cast. They will receive a large salary and also be conspicuously advertised.

The Castle Square Opera company at the Grand Opera House are meeting with deserved success. Every change of opera is handsomely mounted and is presented with prominent principals, large chorus and orchestra, and rendered in a manner never before attempted in this city. To-night and the rest of the week Martha is the attraction, Fatmah Diard alternating with Annie Lichter as Lady Harriet, and Charles O. Bassett alternating with Thomas E. Green as Lionel. The cast includes Mary Linck, C. William Shuster, W. H. Clarke, and Will H. Hatter. Chimes of Normandy for week of June 29.

Manager William J. Gilmore claims that he is booking attractions at the Park Theatre for next season. His lease runs from Aug. 1, 1896, for four years, but he told me some time ago that he would not stand in the way of giving immediate possession if the property were to be sold and purchaser desired same.

Fatmah Diard has won hosts of admirers by her fine stage presence, excellent voice, and artistic methods, and adds distinction to the cast of the Castle Square Opera company.

At the Bijou Theatre Edison's Vitascope continues the special feature of one of the strongest bills ever offered on the vaudeville stage of continuous performances. Gus Williams, Pat Reilly, Herbert and Cavon; Paolinetti and Pico, novelty stars in a funny equilibristic act; Newcombe Sisters, two charming daughters of the once famous Bobby Newcombe, in artistic songs and dances; Crawford Brothers; Willet and Thorne; the Warrens, in their comedy, An Uptown Flat; James Walbrook; Æolian Trio; Four Cohans; Lina MacCrews, prima donna; Juno Salmo in novel contortion specialty; the Golden Mephisto; Warren and Howard, and McLean and Hall complete the lengthy and highly interesting programme.

The Russian trainer, Olschausky, with a marvelous troupe of trained rats comes to the Bijou Theatre June 29.

May Russell Burlesque company hold the week at the Lyceum Theatre, presenting Dan'ar Sisters, Fay and Clark, Pettie Dunn, Ida Nichols, and the colored aristocrats, Hodges and Launchmere. Two new burlesques and ten vaudeville acts are comprised in the programme. For coming week, Parisian Folly company.

Nixon and Zimmerman's three theatres will open the Fall season early in September. The Chestnut Street Opera House will open with Proctor's Palace Vaudevilles, including Lockhart's original comedy elephants. Hoyt's Black Sheep company open the season at the Chestnut Street Theatre, and Kellar, the Great Magician, will throw open the doors at the Broad Street Theatre.

Out door amusements now hold full sway in the Quaker City, and they all offer first-class attractions. The competition for patronage is keen, and causes a large amount of money to be invested in advertising. Washington Park, on the Delaware River, has Gilmore's Band and a $50,000 electric fountain. Lincoln Park offers the Chicago Marine Band, Edison's Vitascope, and commencing June 27 Pain's Manhattan Beach success, The Carnival of Venice, introducing the three Macks, European athletes and grotesque dancers. Willow Grove Park has Innes's famous band of fifty soloists. Nesshaming Falls Park presents Professor Conterno's Band. Torresdale Park has the only band of local musicians, the Germania Band.

Dr. George D. Cox, of Gilmore's Auditorium, has been appointed press agent for the steamer *Republic*, which makes daily excursions to Cape May, N. J.

I am rustigating for the Summer at Cape May, N. J., with semi-weekly trips to the Quaker City, and should be pleased to hear from my theatrical friends. Address Box 188.

The Auditorium, Cape May, a beautiful theatre, with seating capacity for 500, electric lighting, complete stage, etc., has not a single booking for the month of July and August. Here is a chance for a Summer venture at cheap prices.

S. FERNBERGER.

THE VAUDEVILLE FAD.

Carver B. Cline, owing to his former connection with the business department of Koster and Bial's Music Hall, is somewhat of an authority on the progress of the vaudeville fad in New York. Consequently he was hunted up recently by a MIRROR representative and requested to hold forth on the subject.

"The vaudeville fad," said Mr. Cline, "so far as New York is concerned, may be said to date from Carmencita's first engagement at Koster and Bial's. Previous to that engagement society people never dreamed of patronizing a vaudeville performance. The only variety specialties they ever saw were those that were introduced in farce-comedy productions. When Carmencita came to this country she first appeared under the Kiralfy's management at Niblo's as one of the premiere danseuses in the ballet of a spectacular production called Antiope. She attracted very little attention, but Koster and Bial offered her an engagement.

"One evening a prominent journalist occupied a box at Koster and Bial's former music hall in Twenty-third Street, and was very much surprised at Carmencita's dancing. The following Sunday two columns about the new Spanish dancer appeared in a Sunday paper. Then the other papers took her up, and in less than a month she was the best advertised vaudeville star in America, and, mind you, without any attempt whatever to obtain press work in her behalf. Her popularity finally penetrated the exclusive circles of New York society, when she was invited to a swell reception at the studio of Chase, the artist. It became a fad to have Carmencita dance at the receptions of the Four Hundred, and society people made up parties to go and see her at Koster and Bial's.

"There are over thirty music halls in London, but I don't think that there is room for more than two first-class music halls in New York at present. One reason is because the people that patronize music halls in New York demand European novelties. Last year they were offered the two greatest music hall cards to be found abroad—Chevalier and Yvette Guilbert. Where can cards of equal magnitude be found for next season?

"Music hall managers have been laboring under one great disadvantage in New York—they have hitherto been largely dependent on the vaudeville agents in London and Paris. The song and dance teams of the ordinary variety performance would not be tolerated at our two leading music halls, where audiences pay to see European specialty performers, and insist on having them. It's a sort of fad, and has to be catered to. Now, the London and Paris agents are a power in vaudeville, and in order to get the first-class people they control, our managers very often have to pay large sums to second-rate performers that are sent over here. Then again our vaudeville managers are compelled to treat these second-rate people with every consideration for fear they will go back to Europe and talk against America and American managers, and use their influence to keep superior artists from coming over here.

"An American vaudeville agent is satisfied with a commission of 25 per cent. on the first week's salary of any performer for whom he procures an engagement. The London and Paris agents are so supreme that they exact a commission of 5 per cent. on the performer's entire season. If they choose they can bar a performer out of the leading music halls of London, Paris, Berlin, Vienna, and other large European cities.

"What is the result? When European performers come over here, no matter whether they draw or not, the foreign agents stipulate that they shall receive salaries ranging from $200 to $350 per week, and the great cards, of course, receive a great deal more. They demand these salaries for various reasons. In the first place, popular vaudeville people can perform at three or four music halls each evening in London or Paris, and if their act is short they can manage to squeeze in half a dozen performances per night. That's not possible in New York, so the agent asks three and four times as much pay for their services, and in addition charges a sufficient amount to cover his commission of five per cent. on their salaries.

"That's why Herrmann found it impossible to make his Transatlantic Vaudeville company pay on the road in this country. The salaries of his foreign artists far exceeded the profits of the enterprise. Vaudeville performances made up of foreign specialty performers don't pay outside of New York. It is only in cosmopolitan centres that the public will patronize a high-priced vaudeville performance all the year round, and fill the theatre night after night at the rate of a dollar and a half per seat.

"American vaudeville managers have latterly been going to Europe to look after their own interests. I think they make a mistake, however, to confine their search for novelties to the music halls of Paris, London Berlin, and the other European capitals. There are many clever vaudeville artists who are hiding their light under a bushel in provincial towns of England, France, and Italy. Why not have a traveling agent scour these smaller towns? I dare say it would result in many a find in the line of a genuine novelty. Possibly the American theatregoer who is not given over to worship at the foreign vaudeville shrine might ask why not produce American novelties? But the truth is that the best American specialty performers have been secured to introduce their acts in traveling attractions. Although their specialties are, in most instances, far more entertaining than those that hail from abroad, still they frequently lack what might be called the technique of vaudeville and the creative quality of what is classed as a music-hall novelty. But, after all, the admiration of European vaudeville is largely a fact. Vaudeville is very young in America, and when we get over our juvenility in music-hall matters, we'll cease to endorse vaudeville performers simply because they bear the stamp of approval from London, Paris, and Berlin.

AT THE THEATRES.

HERALD SQUARE.—The Steindorf and Ebert company have succeeded in putting on English opera in a manner that draws the public. The success of their operatic season at the American Theatre has led to a transfer of their Pinafore revival to the Herald Square Theatre. Their opening last evening augured well for a prolonged season of the company in their new quarters. The only noteworthy change in the cast is the substitution of R. E. Graham for Charles Drew in the role of Sir Joseph Porter. The other principals comprise Joseph Linde as Captain Corcoran, Joseph F. Sheehan as Ralph Rackstraw, Dorothy Morton as Josephine, Flora Finlayson as Little Buttercup, and W. McLaughlin as the Boatswain.

BROADWAY.—De Wolf Hopper and his merry company are in the third month of their engagement at the Broadway, where they appear to be enjoying box office prosperity in their diverting interpretation of El Capitan.

CASINO.—In Gay New York continues in its joyous course of cosmopolitan patronage, and "Gay" souvenirs are announced for the fiftieth performance, which will take place on July 10.

DALY'S.—Kellar, the great magician, has prolonged his engagement at this house for another week, but he will positively close his season on Saturday night, in order to enjoy a well-earned vacation.

Born.

KINSEY.—A girl to Mr. and Mrs. M. L. Kinsey, at Sioux City, Ia., April 20.

Married.

BREWER—SINGER.—Marion Singer and J. S. Brewer, in New York, on June 18.

COSSAR—COHEN.—J. Hay Cossar and Fanny Cohen, June 15 at Evanston, Ill.

LITCHFIELD—MILLER.—Neil Litchfield, of San Francisco, and Stella Miller, of Blissfield, Mich., June 18 at Brainerd, Minn.

FRINGLE—APPERLEY.—Johnnie Pringle and Ida Apperley, at Madison, Neb., June 11.

Died.

FIRMIN.—Mrs. Annie E. Firmin, on June 16.

MARTIN.—Marion Fiske Martin, at Providence, R. I., June 21, of heart trouble.

AT LIBERTY.

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CURRENT AMUSEMENTS.

BROADWAY.—DR. WOLF HOPPER, 8:15 P. M.
HAMMERSTEIN'S OLYMPIA.—FERGOLI.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8:15 P. M.
TONY PASTOR'S.—VAUDEVILLE.

SUMMER SUBSCRIPTIONS.

Professionals going out of town for the Summer may subscribe for THE MIRROR from this office for one, two, or three Months upon the following terms: One month, 45 cents; two months, 85 cents; three months, $1.25—payable in advance. Address changed as often as desired.

THE SUMMER PHASE.

OUT of the clouds that still hang over the theatrical business, which has passed through a season that has tried the vitality of many deserving ventures and the personal integrity of hundreds who devote their efforts to and look for a living upon the stage, comes a beam of sunlight that belongs to the Summer. The regular season has been disappointing in many cases and disastrous in others, but the intervening period before another regular season promises at least crumbs of comfort to the profession.

In other words, the period during which so large a proportion of the general public finds the only rest or recreation of the year opens with a larger number of companies organized with special reference to hot-weather entertainment than ever before, and with greater promise of success than ever before, seemingly in spite of the universal popularity of that fascinating vehicle called the bicycle.

A year ago THE MIRROR noted and commented upon a phenomenal increase in the number of Summer entertainments then in evidence. There was then a suggestion that the unusual activity shown in this kind of enterprises might be the result of an ephemeral request, and that it could not be depended upon as responsive to a new phase of theatricals that might require steady consideration. But the multiplication of Summer companies this year and the promise of success that so many of them see would indicate that sooner or later managers in many places of advantage, year by year—and with growing prospects—must make calculations to please large numbers of persons who, according to theatrical custom, have in the past been satisfied with every phase of the theatre in the theatre's traditional period of the year.

The amusement business is constantly changing in every way. Wise management will foster this newer form of it, and make the Summer period in a notable measure counteract the defeats and disappointments of the regular season. No organization is too good and no effort too earnest at any time to gratify any public that is ready for amusement.

A PARISIAN INQUIRY.

A SUGGESTIVE article on operatic and theatrical impresarios in the Paris *Gaulois*, recently, concluded with this: "The Americans are more fortunate than we. They have seen and continue to see all the original artistes that Europe has produced during the last fifteen or twenty years. When shall we see Irving? When shall we see Madame Modjeska? When shall we see Signora Duse?"

Until the significance of a confession like the above is thought over, one does not fully realize the position that this country holds in appreciation of the arts and artists of the theatre; and until meditation brings it prominently forward, one accustomed to cosmopolitan illustration does not recognize the peculiar insularity—and therefore in a measure the artistic illiberality—of a capital like Paris, which in all the arts self complacently stands a self-elected exemplar.

Paris has its own laws as to artistic demonstration; but while those laws may have antique and classic bases, they have developed demonstrations purely homogeneous and of an isolated and racial modernity. All outside of Paris has long been esteemed to be barbaric or but half civilized, from the Parisian view point; but this note of inquiry in the *Gaulois* suggests an awakening; and the inquiry itself has no doubt found inspiration in the enthusiastic partiality lately shown by great artists of French origin or of French training for foreign lands—and notably for this rich territory—in which they have traveled to the enlargement even of their artistic ideas and to considerable profit.

London, the great metropolis of the world, the chief city of a race whose representatives have from time immemorial conquered barbarians and made waste places to blossom as the rose—a city which should itself stand as the chief type of cosmopolitanism in art as in all other things—has seen and continues to see almost everything of an artistic nature that the various nations send forth; yet even in London, now and then, when some foreigner wins recognition and enjoys success, there is a clannish jaundice in the writings of those whose work it is to criticise and record.

This, truly, is the country of all countries that enjoys—and rewards—universal art. Europe sends its favorites here, and although these favorites may seem diffident and hold themselves upon a dignity taught by original success, they unbend gradually, become acclimated, as it were, and come again. In some cases, where they are narrow-minded—and many great artists have been narrow-minded—they broaden in this atmosphere; and if upon a first or second home-going they are disposed to tell amusing tales at our expense—really an ungenerous thing to do—closer acquaintance, engendered by repeated visits here, reforms their ideas altogether, and they come to be admirers of this land and sometimes aspirants to citizenship in it. Even where they do not go as far as this, they declare if they were not citizens of other lands they would wish here to plant their vines and set out their fig trees; and they never now-a-days deny that they love here to play, to sing, or to perform.

What are we doing in the way of art production? It is a great thing to stand as the chief patron of artists that other countries have educated and commissioned, but this country does more than this. In the exhibitions of European capitals, American painters, singers and others in artistic fields frequently win the highest honors; and in the opera companies organized abroad for exploit here many an artist of American nativity comes polished for success.

The greatest actors of the foreign world seek new distinction and money here, and when they really are great they win both. Yet with a universal appreciation of and generosity as to the theatre, and with a stage that in many respects will not suffer from comparison with the European stage, this country has exported but few players or plays with success. It is worthy to-day of a more general theatrical reciprocity. And the time is not far distant when at least England will gladly take plays and players from America, which is developing both rapidly while it is beginning more closely to discriminate as to those from abroad who come here to improve their fortunes.

A TRIBUTE TO MAYO.

The following tribute to Frank Mayo is from the pen of Simcoe Lee, in his time a noted player, and now an inmate of the Edwin Forrest Home:

The actor lives a double life; he plays
In the great drama wherein all are cast,
While in the mimic scene his art essays
A transitory semblance, briefly glass'd
In nature's mirror; if his art be true,
It lights the scene it swiftly passes through.

So on the stage of life; if in the heart
Dwell kindly thought and feeling for his kind;
If charity contributes to impart
A generous impulse to a generous mind;
Then our lost friend has acted well Life's play,
Well earned the tear-dewed tribute him we pay.

The lights are out; lost to the busy scene,
Wherein he filled with conscientious thrall,
A manly character with gracious mien—
'Tis past! for him no more the loud recall.
Only a memory outlives the actor gone,
His role is ended, but the play goes on.

PERSONALS.

MORDAUNT.—Frank Mordaunt and wife sailed June 13 to spend the Summer in France and Great Britain. Mr. Mordaunt will return in time for the opening of The Heart of Maryland's season at the Walnut Street Theatre, Philadelphia, on Oct. 5.

BRANDON.—Ethel Brandon sailed for Europe on June 13 on the *Paris* to visit friends in London, Paris and Vienna. She will make a short trip through Italy, returning the latter part of August.

SPRAGUE.—Ines Sprague, daughter of the late ex-Governor William Sprague of Rhode Island, has returned from Europe and is studying a repertoire of nine operas, under direction of Charles R. Adams. In December she will begin an American concert tour, and in May will go to Milan to sing in opera. Miss Sprague's voice is highly commended by Italian critics, and its range is one note higher than Melba's.

JACK.—John Jack had prepared a handsome silver medal bearing in relief a likeness of his late son, Arthur Firmin Jack, for the student carrying off the honors in this year's Freshman Class at the Central High School in Philadelphia. The medal has been presented to Joseph Mergentheim Hirzberg, the successful student.

MINER.—Congressman Henry Clay Miner is ill at his Summer home at Bay Shore, L. I. His condition is reported to have much improved during the past week.

HANLEY.—Lawrence Hanley has fully recovered from his recent operation and is spending a few weeks at Manhattan Beach.

MANSFIELD.—Richard Mansfield closed his season last week and, it is said, with Mrs. Mansfield has entered upon enjoyment of a fortnight's fishing in Wisconsin.

GARLICK.—May Garlick has been compelled to forego her European trip owing to her slow recovery from the effects of the accident she suffered last Fall. Miss Garlick has leased a handsome residence on West Fifty fifth Street, a few doors from Fifth Avenue, and will remain there until her health enables her to resume her professional work.

RHEAD.—Louis J. Rhead, whose posters have been among the most attractive displayed upon local billboards, is exhibiting a collection of his New York posters at St. Bride's Institute, London, where the work is attracting wide attention as a revelation in the advertising art. The posters will be shown in Paris after their London season.

HOPE.—Anthony Hope, author of "The Prisoner of Zenda," is soon to put forth a new book, "The Heart of the Princess Osra," said to possess many dramatic possibilities. The publishers have endeavored to persuade him to call the new work "The Princess of Zenda, but he is said to believe that the Zenda interest has reached nearly the end of its tether.

NASH.—George Nash, whose Mr. Paul was one of the individual hits of Chimmie Fadden last season, has been re-engaged for the same role next year.

WILDER.—Marshall P. Wilder has been entertaining for the Countess Warwick, at Warwick Castle, and for Lord and Lady Lonsdale.

WARNER.—Charles Dudley Warner has a suggestive bit of critical appreciation of Duse's art in the June issue of *Harper's Monthly*.

MCDONOUGH.—Thomas B. McDonough, who is up at Mooselemezuntie Lake, Maine, with Harry Kennedy, reports that this is one of the best trout years ever known in that region.

EAMES.—Mme. Emma Eames has established herself as a prime favorite at Covent Garden, London, where, although her contract demands only sixteen performances during the season, she has in the first four weeks exhausted nine of them. Mme. Eames is considering a visit to Russia next Winter, in the event of which her projected American tour in operatic recitals must be abandoned.

COLEMAN.—Clara Coleman sailed for England on the *Netherland* on June 18. She will spend two weeks at Windermere and return to New York by the middle of August.

HAMILTON.—Theodore Hamilton, having recovered from his recent accident, has gone to Long Branch, where he will put in the month of July.

GLENDINNING.—John Glendinning will sail for Glasgow on June 29. He expects to acquire a new Scottish dialect.

HARRIS.—A cablegram from England yesterday says that Sir Augustus Harris, the well-known manager and playwright, is critically ill at his home at Folkstone.

DEKOVEN.—Reginald DeKoven last week completed the score of his new Chinese opera, The Mandarin, which is to be sung at the Herald Square Theatre next Fall. Rehearsals will be begun on Aug. 17.

WILLIAMS.—It is said that Fritz Williams's marriage with Katherine Florence will take place at the Little Church Around the Corner on Thursday, June 25.

BROOKS.—Joseph Brooks will return to the city on Wedesday. He has been to Chicago superintending the first production of Lost, Strayed or Stolen, which is reported to be a great success.

CHEVALIER.—"Yes," said Alf. Hayman laughingly, "I see that a Boston manager has announced Chevalier as one of his attractions this week. Of course it is a clear case of swindling the public. Chevalier is up in the Adirondacks catching trout and shooting deer. He won't face an audience again till he comes back to New York to open the Garrick in September."

THE THEATRE AND THE HOME.

In the *Union Signal* for June 11 there is printed part of a letter from Frances E. Willard. This paper is the organ of the Women's Christian Temperance Union. Miss Willard is the foremost women in this cause in the world. In this letter Miss Willard reports a conversation that took place on an Atlantic steamship between herself and B. F. Keith, the Boston manager.

Miss Willard is opposed to the theatre. She objects to the words "play," "dramatic," "actress" as good words that have acquired, in her mind, a very objectionable meaning. She is opposed to any countenance being given to the theatre. The *Union Signal*, practically her organ, publishes many severe articles against the theatre and the dramatic profession. It would, therefore, be difficult to find two people more opposed than the leader of the Temperance Union and a theatrical manager, and yet, the moment they get together, they discover that they have much in common, and that each believes in rational, refined and sensible amusement. Miss Willard says there can be no healthful home life without recreation. She admits there must be amusement, but insists that it must not be harmful. The manager appears to have convinced his hearer that, as far as his personal work is concerned, he is quite on her ground. He appears to convince her that a theatre need not harm home life, and that public places of amusement may be, and sometimes are, sweet, pure, and of good report.

Naturally enough, the manager tells our Apostle of the Home that unless the Home assists the Theatre the Theatre cannot rise to better things. Miss Willard recognizes this, and in her letter frankly calls the attention of her comrades to Mr. Keith's Theatre as, no doubt, a good and proper place to visit. She concludes her letter by saying that she gives the report of her interview with a manager for what it is worth, "feeling that the subject merits the attention of my comrades."

Miss Willard can rest assured she is right. The Theatre certainly merits the attention of her comrades and of all good women who care for the homes of this country. Miss Willard, Lady Somerset, and the hundred thousand white ribboned women who are with them, whose motto is: "God, Our Homes, and Native Land," whose great Temple overshadows every theatre in Chicago, may well heed these words of the greatest woman among them—the Theatre does merit their attention.

There is complaint that the Theatre is neglected, that people will not go to the Theatre, and that the profession is not prosperous. Is there any connection between these things?

There are millions of people in this country who quite agree with Miss Willard in her opinion of the theatre. Rightly or wrongly, they think it does harm, and they stay away, which means ruin to the theatrical business. Just so long as the great mass of the church people of any denomination, the Temperance Union people, the Y. M. C. A., the Society of Christian Endeavor, and like associates stay away from the theatre, just so long will we have poor business and disastrous seasons.

And yet the greatest woman among the Christian people of this country says "the subject merits the attention of my comrades."

Mr. Keith tells this woman that the theatre, to rise to better things, to throw off the things that hinder its progress, must have the help and countenance of all good people. He tells her he is trying on his own stage to make things better, but that the people should help him and all others like him by attending the performance of good plays, by patronizing proper amusements, and helping thus to drive out the bad by the success of the good.

Mr. Keith is right, and Miss Willard deserves the everlasting thanks of the entire profession for the right word bravely spoken. If the best people came to the theatre they would soon drive out the bad and vulgar plays, soon substitute clean, sane and rational amusements for the "things" of which Miss Willard so justly upbraids the theatre.

The theatre will never again prosper until it merits the attention of all the people, and all the people should give it their thoughtful attention, that it really does rise, with their help, to better things. Let us no longer be deceived by the imaginative press agent. The so-called "regular theatregoers" are a poor and feeble folk—poor in purse and feeble in mind. The press agents' "patrons of the drama" are a very small part of the population of the United States—they cannot and will not support the theatre properly—they only live to become deadheads. Outside of them are the people whom Miss Willard represents. They might be the patrons of the theatre, but they are driven away by bad plays, vicious methods, disgusting posters, bad titles to plays—and other things known of all men.

The managers are, some of them, striving to win these people back to the theatre. It becomes them all to recognize this. Some managers know well enough that it is the good, pure play that wins the church people which makes the great success. It becomes the people who do not go to the theatre to consider well these words of their great leader, and to give the theatre their respectful attention.

Mr. Keith might also well say to the profession: "My comrades, this subject also merits your attention."

CHARLES BARNARD.

TOLEDO MINSTRELS IN A TENT.

The Outing Club of Toledo is to give a big under canvas minstrel show, June 24 and 25. The tent on the campus will seat 1000 persons, and be lighted by electric lamps.

Under the management of Bert St. John the following will appear: Evans and Gibson in a sketch; Gus Leibius, butterfly dance; Andrews's plantation song; Hone, Andrews, Scribner and Baumgardner as Hottentots; and Lew Colton, Lyman Wheeler, Fred and Will Smith, and Burtie Burgert as sololists.

THE USHER.

It is notable that while a few piratical companies operate spasmodically in very small towns in the East, there is no organized and open attempt in this part of the country to steal and exploit plays.

This "industry" is confined mainly to the West and the South, localities that at the moment are anguishing politicians with industrial and financial heresies.

Chicago, a city of which in many things America is proud, is still the fountain head of play piracy. It is the capital of this form of robbery, and will hold its sinister supremacy until the law lays a heavy hand on the operators of its great supply department.

It is not probable that any considerable number of Chicago's honest citizens know of the extent to which play stealing and the merchanting of the stolen property is carried on in that city. Chicago newspapers, like the journals of the East, are active in recording other kinds of robbery in that city and elsewhere, probably because the other acts frequently embody forcible entry of premises and personal maiming or murder, and employ dynamite and other explosives and the usual tools of the trade. But the play stealers proceed under an unbroken cover, make no noise create no immediate alarm, do no physical injury, and not only escape notice while they steal, but probably hold their heads as high as other "business" men while they dispose of their plunder.

Chicago has many excellent theatres that are conducted on honest lines and well patronized by audiences to whom are given the latest popular plays in an above-board manner. It is, in fact, in all things publicly apparent, not unlike other large cities where theatrical arts are practiced with honest intent and admirable results. In short, reputable management in Chicago is wholly innocent of the crooked dealing in plays that has made that city notorious, and no doubt the reputable managers of Chicago will one of these days witness the legal abolition of the "Manuscript Company" that prefixes the city's name to its title with a pleasure as great as that which honest managers and authors elsewhere will experience.

Branches of this Chicago business of stealing plays have been set up with more or less success in other cities remote from places of original theatrical traffic, and fly-by night managers with incompetent companies continue to maltreat good drama in Western and Southern towns where local managers are ignorant of the theatrical business or are themselves dishonest.

But from all indications, the coming season will be the last during which the thieves of plays will prosper and the managers of plays stolen will find vocation.

✤

Boston, a magnificent city given to amusement at all seasons, has no roof garden. Chicago, a great town that has steadily outgrown everything but its territory, has but one or two roof gardens. Other large cities of the country know nothing of this latest idea in Summer entertainment, which has no less than six pretentious and public examples in New York, where it is also illustrated in a semi public way on the tops of the newer uptown hotels.

This may mean that this city is supremely metropolitan by nature, and that the recent legislation that added to its geography and population in no wise really emphasized its regnant position; or it may mean that we now have more roof gardens than are good for the public or their managers. This matter will be settled by time in a way quite convincing to all concerned.

When you multiply the number of acts given on a roof garden of an evening—these resorts are in operation generally until midnight—by the number of roof gardens, even making allowance for the fact that generally in the vaudeville bill presented each performer or set of performers is called upon for two "turns," and add the fact that half a dozen or so of the regular vaudeville theatres are offering competitive programmes at the same time, it becomes evident that there are not enough performers of great merit to make the shows equally meritorious, especially as the system in vogue in the vaudeville in London which permits the stellar variety artists to please audiences at various places during an evening is not practiced here.

And when one realizes that between the regular vaudeville theatres, the continuous houses, and the roof gardens, New York at the moment has a dozen or more places devoted to vaudeville, the impulse to ask questions about the future and to wonder at the present popularity of this form of entertainment becomes irresistible.

While there may or may not be too many roof gardens just now, it is safe to say that they are flourishing—or seem to flourish—in sufficient number for public need. Possibly some of them will show a blight before the season closes.

A roof-garden programme need not offer as much of merit as is required for a successful indoor performance. It is apparent that on the roof audiences are less exacting because other matters than the stage appeal to them there. Companionship and intercourse in these places take on more of liberty than in a regular theatre, and the pleasures of conversation, frowned upon as an indoor performance, are indulged happily and without let or hindrance. Besides, there are the refreshments, and like Asmodeus, one may at times look down upon or far away across the city; and wearying of all else, the heavens themselves may be seen with nothing extra to pay.

✤

The attendance of 250 members upon a meeting of the Actors' Society, at Scottish Rite Hall, last Thursday, was an unmistakable sign of the vigor and earnestness of that young organization.

When it is added that some seventy-five of those present were women, new assurance is given of the propagation of the Society, for women do not interest themselves in such an organization idly. Their influence—especially as in the theatrical profession they stand on an equality with the men—will be beneficial beyond calculation. They will assist in that wise government of the Society that is promised, and which, if carried out, will go far toward settling many questions that vex and embarrass the profession.

The directing board of the Actors' Society in fact numbers several women, and there can be no doubt that the feminine influence has had much to do with the quick growth of the organization.

The business of the meeting last Thursday had to do with the rules that shall govern the Society. A carefully formulated set of By-Laws was read and discussed and finally adopted. These are published in full in THE MIRROR this week, and will no doubt be read with interest by non members.

A suggestion as to one of the incidental purposes of the Society is found in a meeting held by the Directors on Friday, when a committee was appointed to give information as to engagements, etc.

Without reference to any theory of this organization, it may be said that in this and other matters the Society at the outset gives evidence of a practicality that must benefit all concerned.

CLARA THROPP AS AN AUTHORESS.

Advance sheets of Clara Thropp's book, "A Few Little Lives," are received. It is a work of one hundred pages, with a portrait of the authoress and pictures by Archie Gunn. The story concerns the restive wedded life of a self-willed little woman whose husband's thoughts are devoted to his business and another man's wife.

The little woman comes to love a young artist who paints her portrait, but he is man enough to realize the fact and go away. Meanwhile the couple entertain at their seaside house, and the merry party is made up of the little wife and the artist she loves; her husband and the other man's wife whom he loves; this woman's husband, and a group of friends, cognizant of all these discrepancies, but extremely reticent. Finally the other man's wife goes to live apart from her husband, and dismisses a maid, who enlightens the husband, and troubles do not end until his convenient death, and the wife's renunciation of her manner of living. Then the husband of the little heroine is left with his wife, and the pair get along fairly well, till the last page, when the young artist turns up again, and we are to patch out the rest for ourselves. But, in all likelihood, the artist is to be depended upon in this world for decorousness, since it was he who had remarked that "when we cast aside this mortal coil souls that love are mated, and together pass on to where the four rivers meet."

The story is brightly told, with no waste of words and no tedious descriptions. All is action or brisk dialogue, and whoever begins must read it to the end at a sitting.

REMARKABLE MUSEUM CURIOSITIES.

William B. Wallace, writing to *The Critic*, gives this list of labels actually found upon alleged curiosities in a dime-museum in Fourteenth Street, New York. "Walking Can used by P. T. Barnum;" "Hat worn by an Aztic child over 500 years old;" "Regulation Japanese short sword of the style used to commit hara kiri, or for disembowling themselves;" "Gun captured from Morgan's gorillas during his raid through Kentucky;" "The Pompelis Column in Alexander;" "Chinese Ghost Sword they suspend it over their head." "Stirip from Saddle used by John Wilkes Booth at assassinating time;" "Prematurely Born Armordilla;" "United States Calvery sabre," "Lock once the property of President Harrison's father which he locked his front door with," "New knife with Store Keeper Saggs was murdered at Shoats, murder unknown," Iron Holder made of the Shoes of Gen. Putnam's Horse which he road 1774," "Old Cow Bell worn by Cow owned by Baldwin the California millionaire," "A Negress near the red Sea," "Policeman's Club found on Tompkins Squaare," "Irish Catachism 200 years old," "Tong used by Flood the California millionaire used by him when a day laborer," "The river Jordan near the dead sea," "The rock where Abraham intended to kill Isaac," "Poker which Martin made to kill his wife Betsy with," and "Steer Horns of Wild Steer."

This list was compiled under inspiration of William Dean Howells's advocacy of dime-museums as places of cheap and wholesome entertainment.

MARY ANDERSON'S COUSIN IN WANT.

Edward R. Phipps, of Louisville, Ky., found last week in Boston Mrs. Eleanor F. Capen, a cousin of Mary Anderson, and her three children. She had been in distress for quite seven years, struggling to support herself and her little ones, but Phipps, who is her uncle, has taken her back to her old home, where he will endeavor to secure for her a share in her father's estate, of which she alleges that she was defrauded. She was a schoolmate and intimate of Mary Anderson's childhood, and went upon the stage in 1876 under the name of Imy Moss. She married Charles Wilkes the next year, and in 1884, three years after his death, was wedded to Rollo H. Capen, a variety actor, but he deserted her in 1889. Since then, Mrs. Capen says, her family, with the exception of her uncle, has neglected her, and her straightened circumstances at length led the uncle to take her to Louisville to claim her own property.

CARL HASWIN'S PLANS.

Carl Haswin came up from his country place at Holly Beach, N. J., to inspect the scenic models for his next season's production of A Lion's Heart. Mr. Haswin intends to spend $250 on the production. The scenery is being painted by Physioc of the Garrick Theatre, which is a sure guarantee that it will be of artistic quality. A Lion's Heart when tried at the People's Theatre last Spring was found to contain all the essentials of a popular melodramatic success, and the chief role proved admirably adapted to Mr. Haswin's virile style of acting. The play will probably be seen here in its new and elaborate setting early in the Fall at the Harlem Columbus Theatre.

YVETTE VIOLETTE'S LONDON HIT.

"I have just received a letter from Yvette Violette, telling me of her London hit," said Manager Charles E. Rice yesterday. "She played a two weeks' engagement at the Empire, and her success was really very great. The London critics praise her as the best imitator of Guilbert that they have had. It seems that Violette's reputation had preceded her, and when she arrived in London the Empire and the Palace both wanted her. She is now in Paris studying personally with Guilbert, but will return in time to open with Excelsior, Jr., at Bridgeport on Aug. 24."

"SPECIAL RATES TO WHEELMEN."

Maurice Freeman and Ruy J. Beckhard, of Boston, went to Worcester last week to visit James W. Harkins, Jr., the dramatist, and to enjoy a wheel trip. The party rode to Grafton, ten miles distant, where Harkins's old friend and schoolmate, Charley Kirby, runs a hotel. They were effusively welcomed by Kirby, who served dinner in a private room. He has prospered since school days, and now owns the hotel and a stable of fine horses, being a selectman and town constable.

At length the party prepared to continue their trip, and asked the landlord for their bill, which amounted to $6.50. Harkins looked the bill over carefully, and observed:

"I say, Charley, you have overlooked an important item. We are members of the L. A. W., which entitles us to a 25 per cent. reduction." Charley's face clouded.

"And don't forget," added Freeman, tightening his handle bars, "that we are in the theatrical profession, which also calls for special rates."

"True," mused Charley, chewing a spear of grass; "that's 50 per cent. off the total."

"Getting rusty, Charley," said Mr. Harkins, as they mounted. "We will return this way about 6. Have us a nice cold lunch, and—you know."

Toward evening the wheelmen reappeared at Grafton. It had showered during the afternoon, so the three left the muddy road, and took to the hard cinder sidewalk. As they swept down to the hotel, Kirby stood on the piazza.

"The roads are pretty muddy," said Mr. Freeman. "Would you mind having the wheels brushed up a little?"

"Come to lunch; I'll have that attended to."

After luncheon the wheels were brought from the stables glittering and polished. The bill for the meal was presented and paid, fifty per cent. reduction. As they prepared to mount Kirby said:

"By the way, Jim, here are some items I had overlooked." He stretched out a bill, which read:

To cleaning three wheels	$1 50
For violating the town ordinance by riding on sidewalks	9 00
Constable's fee for collecting same	1 00
Total	$11 50

The setting sun was throwing long shadows from the trees, as the three set forth for Worcester, while Kirby, still pensively chewing grass, watched the flying figures grow smaller in the distance.

IS HEART OF STEEL STOLEN?

Hal Reid's new play, Heart of Steel, is said to bear a close affinity to the late Steele Mackaye's famous play, Hazel Kirke. Heart of Steel was presented last week at the Cook Opera House, Rochester, and one of the local papers comments cynically:

Had Mr. Reid been a punster instead of a playwright he might have called his piece Heart of Steal. In justice to Mr. Reid it may be suggested that it is barely possible that he never saw Hazel Kirke, by Steele Mackaye, the play made famous less than a score of years ago by Couldock, Effie Ellsler, and other members of the Madison Square Theatre company. If, however, Mr. Reid ever did see Hazel Kirke, it is mistaken charity to call his Heart of Steel by any such mild term as plagiarism.

Hazel Kirke, by the way, was generally believed to have had its origin in a melodrama by the late Paul Merritt and Henry Pettitt, called The Green Lanes of England. And as those two practical playwrights were in the habit of using material that had been tried and tested by others before them, it is not unlikely that the motif of the blind miller and his languishing daughter may find its pedigree in the days of the Alexandrine or Sesquipedalian drama.

SCENIC PAINTERS AS INVENTORS.

Harley Merry, the scenic painter, and his son, Frederick H. Merry, have invented a new attachment to the bicycle which promises to become widely popular. It is known as the Merry Pneumatic Handle Grip, and consists of a soft rubber air chamber, covered with a woolen fabric, and tipped with hard rubber, which may be substituted for the ordinary cork or composition handles on bicycle handle-bars, and is intended to overcome the unpleasant vibration felt in the hands and wrists while riding, as well as protecting the machine from injury in falling. A concealed valve will admit of inflation by an ordinary tire pump, and, if desired, the handles may be shifted to any position on the bars. The device, which will soon be on sale everywhere, is patented in this country, Canada, England, France, and Germany, and will make its debut in public in the Brooklyn cycle parade next Saturday. Manager Frank W. Sanger, an enthusiastic wheelman, received the first pair produced.

THAT WINTER CIRCUS PROJECT.

About a month ago Messrs. Gilmore and Tompkins made known a project for establishing a Winter circus and general amusement resort on the site of Durland's Riding Academy, on Fifty-ninth Street and Seventh Avenue.

As yet the scheme has not developed in any very material way. The work of tearing down the present building was announced to begin June 1, but thus far no brick of the Durland Academy has been disturbed. It is even said that the Horse Exchange on Fiftieth Street, which was recently burned to the ground, will now transfer its business to Durland's and make that place its permanent headquarters.

There has been many another like promise of a Winter circus in New York, and invariably nothing ever comes of the promise but reclamations and rejected architectural plans.

AMERICAN SCENERY EXPORTED.

Last Saturday James J. Calder shipped to England the scenery used here in last season's production of In Sight of St. Paul's. The play is to be done at the Princess's Theatre, London, on Bank Holiday. William Calder, who will personally direct the production, preferred to export the original American scenery, though the cost of shipping will, on the whole, exceed the cost of having new acts painted on the other side.

SUMMER VACATION TOURS.

The Baltimore & Ohio R. R. Co. now has on sale at all its offices east of the Ohio River a full line of tourist excursion tickets to all the lake, mountain and seashore resorts in the Eastern and Northern States and in Canada. These tickets are valid for return journey until October 31st. Before deciding upon your Summer outing it would be well to consult the B. & O. Book of "Routes and Rates for Summer Tours." All B. & O. Ticket Agents at principal points have them, or they will be sent upon receipt of ten cents, for postage, by Chas. O. Scull, Gen'l Passenger Agent, B. & O. R. R., Baltimore, Md.

REFLECTIONS.

From photo. by Morrison.

Paul Gilmore, the now well-known leading man, when first heard of a few years ago, was making a decided hit in Irish comedy. The next year he was doing remarkable straight character work, and last season succeeded in leading business with In Old Kentucky. During the season just ended, he has been playing leads with one of the Frohman road companies producing The Wife, Americans Abroad, Sweet Lavender, and other popular plays, with marked success, if the critics and correspondents are to be credited. In many instances his work as Senator Rutherford in The Wife was compared with the older and more noted actors who have played the part, and in no case to his disadvantage. The picture above is a very correct likeness, and it is one of a number of pictures of this popular young actor in different characters which are to be presented in illustration of his great versatility and the changes in appearance which a skilful make up may produce.

Digby Bell will go again next season with A Midnight Bell, under the management of Duncan B. Harrison.

Edwin Thanhouser, who has played light comedy parts this season with Alexander Salvini, has gone to visit his parents at Atlanta, Ga., where he remains until Aug. 1.

May Buckley is winning much praise for her work at the Alcazar Stock Theatre in San Francisco.

The Pittsburg *Chronicle Telegraph*, of June 8, speaks very highly of the acting of Paul Gilmore, and classes him among the foremost young leading men on the stage.

Frank Murphy, late manager of the Academy of Music, Montreal, is in town en route to Europe. Mrs. Murphy accompanies him. They will sail on July 1.

Albert Bruning and wife are summering at Atlantic Highlands.

Three prosperous Western managers, A. D. Rodgers, of the Park Theatre, Lexington, Ky.; King Cobbs, of the Grand, and T. J. Groves, of the People's, Evansville, Ind., were in town last week arranging for next season.

Lawrence and Hamilton have engaged Lizzie Evans to originate the part of Florida Bascom in Dixie's Land, in which McIntyre and Heath will also be seen.

The Alpha Dramatic Association of Brooklyn presented Lend Me Five Shillings June 18. In the cast were Eugene C. Knapp, Lee M. Bingham, Lafayette Halsey, Jr., J. Harold Knapp, Percival W. Parshall, Wilber S. Tarbell, Edith G. Ketcham, and Katherine L. Ketcham.

The Great Northwest, the new melodrama by Herbert Hall Winslow and Will R. Wilson, will go out next season under the able management of Clarence Fleming, for so many years identified with leading English attractions. The season opens at the American Theatre, this city, Aug. 31, contracts having been signed with T. Henry French.

Richard Golden's Old Jed Prouty will close a twelve-weeks' tour of New England at Bangor Thursday night. The company will return to New York by boat, leaving Bangor Friday morning and arriving Sunday morning.

T. C. Howard is putting a new decorative ceiling to the big dining-room of the Mineral Spring House, Peak's Island, where he is located for the sixth successive year.

Vida Keane has closed as soubrette with Clint G. Ford's An American Hero, and will visit friends in the South and West before returning to New York in August.

Willard Halsted and his dramatic company in a select repertoire of plays will probably start from Indianapolis Oct. 1. His main production will be Billy Bluegrass of Kentucky, a new melodrama with special scenery. The repertoire will also include The Rebel Spy, The Marble Heart, Bertram, Lady of Lyons and others.

W. F. Crossley will launch, in 1897-98 a new farce comedy team, Leslie and Tenlie, who have caught the eye of this clever manager. Charles E. Blaney will write the play for the new stars.

Manager J. Claude Gilbert, of the Russwin Lyceum, New Britain, Conn., is in town booking first-class attractions for next season.

A Summer opera season has been arranged for Schlitz Park, Milwaukee, under personal management of Matt. and Jules Grau. The company includes Laura Moore, Celie Ellis, Mme. Cottrelly, A. Montegriffo, William Pruette, William Broderick, Ed. Smith, William Howard, Musical Director E. Rautenberg, and a chorus of forty.

At the trial performance of The Cherry Pickers in Newburg last week, four members of the company which will present the play here next season appeared in the parts which they were specially engaged to originate. The half-cast hero, John Nazare, was played by Ralph Delmore. Jennie Satterlee appeared as a "three-times widow." Roselle Knott was the heroine, Namouillee, and Geoffrey Stein had the minor role of a revengeful Afghan, which he is said to have filled with remarkable skill.

The Stewart-Mestayer company has been re-engaged for a performance of the comedy-drama, Comrades, at the Beechwood Hotel, Summit, N. J., on June 25. The company includes: Rhea Starr, Emma Italia, Charles Stewart, Charles Mestayer, Jack Tucker, William Gill, and Mlle. Eliani, who will be heard in vocal selections between the acts. Albert La Rue will direct the orchestra on this occasion.

THE MAKING OF THE THEATRE.*

II.—THE SCENERY.

The abilities of the scenic artist were appreciated away back in the time of Eschylus, 500 B. C., for that dramatic author commemorates Agatharcus for having first applied the laws of perspective and architectural painting which were used successfully in preparing the scenery for his plays. In the production of the old English masques, as early as 1574, we find mention of a charge "for pins for hanging painted cloths." In Bacon's essay on "Masques and Triumphs" occurs the first mention of the word scenes as understood in the modern sense: "It is true, the alterations of scenes, so it be quietly and without noise, are things of great beauty and pleasure; for they feed and relieve the eye before it be full of the same object. Let the scenes abound with light especially colored and varied." Before Shakespeare was known to fame old writers tell us that nothing was omitted that could set the play out with pomp, "or ravish the beholder with variety of pleasure."

Inigio Jones, the famous English architect, was employed in supplying designs and decorations for court masques during the reign of James I. and his successor. Jones and Ben Jonson, the dramatist, worked together in a kind of partnership in the production of masques, Jonson wrote the words and Jones invented the scenic effects. These effects were often very elaborate, representing large brick buildings, charming landscapes, clouds, mountains, with mimic deities thrown into a relief by colored lights. The profits of these enterprises were divided equally between the writer and the scenic artist. Jonson quarreled with Jones over this arrangement, believing that an author should receive more than a scene-painter for his work, but Jones insisted on the original agreement and the artist and author parted. The witty old dramatist finally revenged himself on the artist by writing satires against him. In one of his productions he remarks: "Painting and carpentry are the soul of masque!" It is argued that Shakespere valued scenery in the production of his works from the fact of the directions that are given in the plays. In the folio edition of King John, 1623, we find the direction, "Enter Arthur on the walls;" in Henry VI., "Enter Pucelle on the top of a tower." Critics say if there was no tower why should it be mentioned in the prompter's copy? Again, in the margin of an old copy of Jonson's, "The Devil is an Ass," the actors are instructed that "the scene is acted out of two windows, as out of a contiguous building." But for a long time on the early English stage, as most of the audience had but little knowledge of history or geography, the easiest and certainly the cheapest means of informing them of the *locale* of a drama was by writing the name of the scene on a placard and placing it at the back of the stage. The name of the play itself was sometimes hung at the back of the stage, and occasionally the actor who spoke the prologue carried a card or board upon which it was described. The introduction of movable scenes upon the stage has been usually attributed to Sir William Davenant, who, in 1658, produced a species of spectacular production called The Cruelty of the Spaniards in Peru.

In the work of the modern scenic artist there has been an evolution in the painting of the drop-curtain. The kind of subject for the picture that appears thereon changes every few years; Henry E. Hoyt says the subject is nearly always governed by some conventional notion, or passing fancy. Forty years ago a prominent scenic painter of Boston painted an act-drop the subject being the American flag represented in folds of every conceivable shape. That curtain was then considered one of the best artistic productions in the country. Later on Cole's "Voyage of Life" was a favorite subject, and Mr. Russell Smith of Philadelphia, painted a number of views of Lake Como; terrace scenes became popular about the same time. Such subjects were largely copied by artists of lesser note. Then Greek landscapes and Greek temples were the fashion; "in the latter," says Mr. Hoyt, "solitary maidens would be discovered sitting on something, and playing on something, I don't know what." When Matt Morgan, the artist, came from England, about twenty-five years ago, he introduced a highly ornamental style of curtain with the decorations of satin. A curtain that attracted considerable attention about ten years ago was a copy of Wagner's chariot horses; and one of the latest designs of this kind is to be found in Colonel Sinn's Montauk Theatre, Brooklyn, where the subject is suggested by General Lew Wallace's description of the thrilling chariot race in "Ben Hur."

About ten years ago Henry E. Hoyt (now the scenic artist for the Metropolitan Opera House and Abbey's Theatre), went to Paris to see the curtains in the best theatres, naturally supposing that some of them might be more artistic or unique in design than any we had in our country. He found that, while the curtains were pretty and artistic, they were in no sense remarkable works of art. The French artists paint curtains as a matter of business, and do the work according to the conventional idea, the "drapery" method being in fashion at that time, as, at one time, it was the favorite style in our country. At one theatre, where Judic was the star, Mr. Hoyt says the curtain was divided off into square, oval, and circular spaces; in these spaces were placed advertisements of furniture, dry goods, medicines, etc. Our scenic artists, for curtain and general work, at the present time can compare favorably with those of London or Paris, with the exception of work on architectural subjects.

If some of the curtains of the present day are inferior in design and execution, it may be because the work of painting them is entrusted to decorators and fresco painters who, of late years, have entrenched upon the work of the scenic artist. There are a number of curtains that are painted by these decorators according to the Watteau or tapestry design. An artist informed me that the decorators secure their work through the contractor who is building the theatre, who makes more profit dealing with them than he would if the work was given to a professional artist. The scenic artist claims, and I think properly, that there is a sharp distinction between his work and that of the decorator. A decorator is one who decorates and embellishes; specifically, one whose business is the decoration of dwellings or public edifices. A scenic artist works according to the laws of perspective, and its execution demands the most striking effects. A theatrical curtain can certainly be a work of art, and, for that reason, properly demands the services of a scenic artist. The cost of a curtain depends upon the reputation of the artist who paints it. A number of curtains have been painted by decorators without charge, simply that their names might appear on the canvas, thus advertising their business. An artist of fair ability could not afford to paint a curtain for less than $500, and from that the price will run up to $1500. It takes from four weeks to two months to do the work.

Meissonier was once importuned by a Parisian manager to paint him a drop curtain. The famous artist explained that he did not understand that branch of art. "Oh, never mind that," said the manager, "it is your name I want. State your terms and the time you will require. The size of the curtain is 154 square yards." Meissonier considered for a few moments, when he informed the manager that it would take him three weeks to paint a picture three inches square, and that he received 5000 francs ($1000) for such a painting. "At that rate," he said, "I can do your curtains in about eighty years, at a cost of about one million francs ($200,000). The manager did not insist on his proposition.

In painting scenery the artist works from a plan, more or less elaborate. In the case of a play that has been running in a foreign country, and that is to be produced here, there is very little trouble. The artist receives sketches and models of the scenery and has no occasion to exercise his sense of originality, or even his judgment, because the scenery has to be reproduced in *fac simile*. But the sketches of many scenes come to him in the shape of lithographs, small and obscure colored prints, we will say, of a street or a portion of a town. From material of this sort he must design a scene, emphasizing some particular part of this picture, for the uses of the play in hand. Large illustrated books are very useful and each leading scenic artist is compelled to have a good library of such works, some of which (particularly those treating of Egypt and the far Eastern countries), are very costly and rare. One of these books, for instance, is devoted entirely to the interiors of palaces; another to the remarkable ceilings of famous mansions throughout the world. The illustrations in these and other works of a similar character are printed in all the bright colors, including gold. In the case of an original American play the artist obtains his idea of the scenery from a talk with the author, to whom he furnishes a sketch. The memoranda given by theatrical managers to the artist is sometimes of the slightest description. Mr. Hoyt tells me that the entire scenic production of a play has frequently been furnished to him on an ordinary visiting card, on the back of an old envelope, or it has been roughly written on the wall of his studio with a piece of charcoal.

In former times scenery was painted on burlap, a kind of coarse cloth which is used for bagging. This was found to be too heavy for the purpose and, for the last twenty years, Russia sheeting has been used. This comes in various grades and costs from twenty-five to thirty cents a running yard. The canvas is primed with a solution of whitening, glue and water, this process making it more opaque and giving it body. Before beginning, the canvas is tacked and glued to the frame work, that is, for "set pieces," such as rock, statuary, fences, etc. A profile or piece of thin wood backing is used for all cut wood scenery, and, after the painting is finished, it is sawed out between the foliage. The tempern method of painting is employed. The ordinary colors are used, but they are ground very fine. The pigments are mixed with water, alum, molasses, soap and glue, sometimes omitting one of these ingredients. Quite a number of new colors have come into use during recent years, being manufactured from the anilines. The wood dyes, similar to those used in the manufacture of paper, are also found useful.

Scene painting is all done in free hand, especially on exterior work, and detail is only attempted on very delicate interior work. A scene painter, as one of the profession has said, unlike the picture painter, must translate rather than imitate nature. He must, so to speak, paint in one color while thinking in another. He must have a knowledge of the change the colors will undergo in artificial light, and in contrast with the costumes on the stage and the reflection of the light on other tones and colors on the stage. Scenic painting demands a knowledge of natural color and stage effects, and a recognition of the fact that it is to serve as the background to the dramatic representation.

The introduction of the electric light on the stage has had the effect of giving theatrical scenery a cold, pale look, as compared with its appearance under the old system; but the purple, violet, and lavender colors have been intensified, and appear more beautiful. The scenic artist, however, is neutralizing the effect of the electric light by the use of warmer colors, such as reds and yellows. In the production of some plays it is the custom to have less light thrown on the stage than formerly, an idea said to have been borrowed from Sir Henry Irving, who has long pursued the same plan in his representations. In the productions of the Julia Marlowe-Taber company, for instance, all the lights are kept down; but two lights, just back of the curtain, on each side, are reflected on the centre of the stage, where the players are performing, while the other portions are only moderately illuminated. This method, it is claimed, gives a more artistic effect to the scene.

The most difficult branch of scene painting, and therefore the most expensive, is the architectural, and interiors are more difficult than exteriors. A scene painted at the present time should be worth much more than it would have cost ten years ago, because the public expects more from the artist. The artist is compelled to be more accurate, and less conventional. Architectural work is not considered by the scenic artists as the most pleasing branch of their profession; it has to be wrought out according to the same rules that govern an architect in planning a house, and it takes a longer time to accomplish. The Metropolitan Opera House, New York, has the largest amount of scenery, having ten rows of scenery, ten rows of border lights, ten bridges, traps, etc. An ordinary theatre will have about five rows of scenery, and many theatres have no bridges.

The large increase in the number of spectacular or scenic productions within the past few years has furnished a great deal of employment to the scenic artists. But one of these gentlemen remarked to me that the plays of this sort we have nowadays are not really spectacular. He instanced the Black Crook as being an excellent production of its kind because it had a plot—it told a real story in an interesting manner, and the scenery illustrated the play. A man, according to this interesting philosopher, can critically enjoy the spectacular sort of plays, provided there is a good ideal story behind them; we have, he says just as pretty women, just as good actors and scenic artists to-day as we had in the days of the Black Crook but the spectacular plays of to-day do not tell a story that it is worth a man's while listening to, in other words the spectacular production has come to be a more senseless hash than the farce-comedy.

Scenic artists in former times did not have the opportunity for advancement that is offered to them in the present day. Each theatre had a set of stock scenery. There were very few new productions. The stages then were not so well equipped for producing effects. It was a great improvement when the method of sliding the scenes together was done away with. It was often the case that the dividing line in the centre would be disfigured with the hands of the scene-shifter. The wings were artistic monstrosities, designed, as they were, as a continuation of curtain drapery to reduce the height of the proscenium. Then a play might have five or six scenes in a single act. Of late years the tendency has been to reduce the number of scenes. Although the artists practically use the same materials in their work now that they did in former times, some of them to-day are painting, in water colors, broad wash effects which have a pleasing effect in some kinds of work.

There are about one hundred and fifty scenic artists in the country. About four years ago they organized, in New York, the "American Society of Scenic Artists," for the purpose of becoming acquainted with one another and letting one another know, as one of them says, that each one is not trying "to undermine, or get the job of the other." Although the Society is not a trades union, the members endeavor, in an informal way, to arrive at some scale of prices to charge for their work. Strange to say they have not succeeded, and one of their leading members affirms that there seems to be no chance that they ever will. The talent of such artists is so varied and specialized that each man, almost of necessity, must have his own price without regard to the other members, who may have either less talent, or an employer not so quick to recognize and liberally remunerate good work.

Like most mortals, the scenic artist has his grievance. He works on what is called the "paint-bridge," which runs across the stage close to the rear wall of the theatre. His canvas frame upon which he is painting is supported by ropes and can be moved up or down by means of pulleys, or some more complicated contrivance, to suit the exigencies of the artist's work. There he labors day after day. The place is often so dark that he must use artificial light, and when he does get the benefit of natural light it is seldom in generous quantity. He works at matinees, hearing the cry of "murder" or "help" in the exciting melodrama, or the roars of laughter that greet the farce-comedian, as one living in a foreign country might hear such things. No one speaks to him. No one comes near him. He is lonely close to a crowd he cannot see, but whose every exuberance of feeling only tends to at first excite and then depress him. Until he had his society he did not know his fellow-craftsmen, and probably thought as ill of them as they thought of him.

He complains also, and I think with justice, that his work is not recognized on the programme. Down in the corner of the last page his name may be mentioned among the gas men, the furnishers of the furniture, the chief ushers, etc. That does him little or no good. He would like his name to appear on the first page of the sheet where the schedule of the scenery is given, and after the name of the act which he has painted. That was done more often in former years than it is at the present time. Now when the traveling company comes to the theatre the name of the artist who painted their scenery will appear prominently, though the company may bring only two scenes or a few odd pieces, while the best scenery in the play has been executed by the regular artist of the theatre, whose name appears only in a general way among some of the obscure officials of the house. He works hard, he takes pride in his work, as does every rightly-constituted artist, and he would like to taste the joy that comes from recognition.

GEORGE J. MANSON.

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GEORGIA CAYVAN BACK FROM EUROPE.

Georgia Cayvan returned from Europe last Friday on the *St. Louis* with several new plays. She is fully determined to make a success of her starring venture, and if one play fails she intends to have others in readiness for production.

Possibly Miss Cayvan may revive Squire Kate, Buchanan's pastoral play, in which her greatest success at the Lyceum was achieved. Her other plays, as absolutely announced, include Mary Pennington, Spinster, by W. R. Walker; Mr. Witt's Widow, by Anthony Hope; a comedy of Irish gentry life, by Elizabeth Bisland, and the one-act play which she secured from Sarah Bernhardt.

Miss Cayvan's company, which is now practically completed, includes Annie Sutherland, Florence Conron, Winifred McCaull, Louise Palmer, George Woodward, and Frank Atherley.

CREDITORS OF THE ABBEY FIRM.

According to an approximate statement of the liabilities and assets made by the assignees of the Abbey firm, the amount due to totally unsecured creditors reaches $172,754 14. Among the heavy creditors of the firm, the following may be noted: Chicago Auditorium Association, $10,000; Lotta M. Crabtree, $10,000; Canary and Lederer, $1065.18; Harry Dazian, $5000; Jean de Reszké, $7000; Fanny Davenport, $750; Sir Henry Irving (two notes), $4706 61; Madame Melba, $8000; Frank V. Strauss, $8000; Anton Seidl, $800; Agnes Booth Schoeffel, $8350; Strobridge Lithograph Company, $1212; Nixon and Zimmerman, $525 90; Elisabeth Marbury, $7790 80 (royalties due); Metropolitan Opera and Real Estate Company, note for $15,000 less offset secured by chattel mortgage, $14,681 91.

AN INNOVATION AT PHILADELPHIA.

New things, as a rule, are not expected of Philadelphia, and yet a reliable informant brings tidings of a most up-to-date episode that occurred during one of the closing performances of Miss Philadelphia at the Chestnut Street Opera House. A young woman in a lower stage box had her escort obtain for her a suspicious-looking light yellow drink with foam on it, which she sipped through two straws, never leaving her seat directly in the front of the box, and never moved by the amused astonishment of the audience. Later she drank again—a light red beverage—then opened a box of candy and complacently chewed the sweets during the entire performance. Such diversions in a high-grade playhouse are novelties one might look for in Bilgewater, Kan., or Red Horse, Idaho, but hardly in Philadelphia.

ABBEY'S NOT YET RECHRISTENED.

"For some unaccountable reason," said Harry Mann yesterday, "it has been announced that Abbey's Theatre will henceforth be known as the Knickerbocker. The theatre will probably be rechristened, but Mr. Al Hayman, whom I expect back from Europe within two weeks, will doubtless take the task to himself."

THE BELASCO-CARTER-FAIRBANKS CASE.

David Belasco's suit against N. K. Fairbank, the Chicago capitalist, to recover $5,000 alleged to be due for services in coaching Mrs Leslie Carter for the stage, was continued last week, all the evidence being completed, and the summing up only remaining before the jury shall decide the case.

CUES.

Rosa Bruck, a niece of Sarah Bernhardt, whom she does not resemble either physically or artistically, is a member of the Paris Gymnase company, and is cast for all the adventuress parts, which she portrays with a great deal of vim and dash. She is a pleasing actress, and her acting is always acceptable. Her best success was made in La Comtesse Sarah.

An item published last week erroneously spoke of A Black Sheep going out next season under new management. It was intended to say that A Temperance Town had been let on royalty by Hoyt and McKee, who themselves will continue the former play.

Albert Graw, who played Krogstad in A Doll's House last season, is studying Ibsen's Ghosts, and may play the part of Orwald in Norway. He will be the first Norwegian to attempt the characterization.

The Spooner Dramatic company disbanded at Joplin, Mo., on June 15, after a successful tour lasting two years.

Helen Baldwin, the woman racing cyclist, is to go on the stage in September in a new play now being prepared by Jacob Litt.

Tom Winnett will manage Dan Sherman next season in Old Dan Tucker. Emery and Marlow are engaged.

Edward J. Heron and W. H. Fullwood are touring the Catskill Mountains with Joseph Fitzpatrick, Lottie Williams, the Helene Sisters, Nellie Maskell, and Marie Carsoni, presenting farces and specialties. They opened at Shokan, N. Y., June 18, to a packed house.

John Flood has been engaged to play His Whiskers with Chimmie Fadden next season.

Clifford Leigh writes from St. Johns, N. B., that the Harkins stock company is doing well, and that business has been excellent since the opening of the season.

W. C. Le Tort is in town attending to the interests of Fitz and Webster. He says these players have had a very successful season in A Breezy Time. Their next season will open about the middle of August.

J. L. Sanford attended to the preliminaries of the production of The Cherry Pickers at Newburgh last week.

Charles G. Craig, remembered for his recent performances in this city, notably in Shore Acres, has been engaged by Ira J. La Motte for Clay Clement's company.

Karra Kenwyn, for whom the part of Josephine in The New Dominion was written, has been re-engaged for the same role next season.

Arien Addy, formerly with Ankermiller's Faust, and last season soprano with the Swedish Ladies' Quartette, sailed on Thursday last for Paris, where she will become a pupil of the celebrated Marchesi. Miss Addy has letters of introduction and warm recommendation from Mme. Calvé. She will remain abroad three years and then enter the field of grand opera.

Howard P. Taylor's plays, Flashlights of New York, Chrissy, and Little Sinner, have not been disposed of to Mr. De Coursey, as satisfactory arrangements could not be consummated.

The Sioux City Grand Opera House will be re-opened about Sept. 1 with new scenery by Dwyer and Squires, of St. Louis, and a new curtain is a probability.

It is said that W. W. Wormington, who sailed Thursday last on the Thingvalla line for England, has in view a London production of The Old Homestead. Mr. Wormington was formerly a partner of Denman Thompson.

Jacob Litt has secured Burt G. Clark for his original role of the Colonel in In Old Kentucky. Mr. Clarke also received an offer to play the title-role with Pudd'nhead Wilson.

Roselle Knott was in town for a couple days last week. She returned to her home in Hamilton, Ont., last Saturday, where she will spend the Summer. Miss Knott has signed for the leading part with Augustus Pitou's The Cherry Pickers for next season.

William Redmund will not remain at Daly's next season, but will play Iago, Laertes, and Mercutio with Alexander Salvini.

Manager Buckley, of the Chimmie Fadden company, was in town yesterday. He is spending his vacation at Stamford, Conn.

W. E. Franks has secured the lease of Havlin's Theatre, Chicago, for a term of ten years.

Joseph Franks, formerly manager of the Toronto Opera House, but lately engaged in mercantile persuits, will be next season's manager of the Alhambra Chicago.

Thomas W. Slater is in New York in the interests of Richard Jobe, manager of the Prospect Park Casino, Baltimore.

Richard Mansfield's special engagement at the Metropolitan Theatres, Minneapolis and St. Paul, week ending June 13, realized $580.25, which bespeaks good business in the Northwest.

George W. Mitchell has closed with Harry Williams to play the Italian in The Bowery Girl next season.

Nell Litchfield and Stella Miller were married at Brainerd, Minn., last Thursday.

The American Theatre reopens its season on Aug. 31 when The Great Northwest will be put on for a long run.

Edwin Booth Tilton's tragedy, For France, will probably have a place in the repertoire of a well-known star next season.

Archie Ellis, manager for Charles T. Ellis, was granted a divorce from Laura Palmer on Friday last in the Special Sessions, Brooklyn.

Among the professionals enjoying the balmy breezes of Asheville, N. C., this Summer are Odette Tyler, Virginia Booth, Leslie Davis, A. V. Pearson, Walter Daughin, W. G. Beach, Punch Robertson, W. N. Hamnett, Mollie Bennett, Olga Von Brause, Charles Mortimer, Queenie Dale, Minnie Milne, J. W. Kennedy, Francis E. Fahey, Frederic Herzog, Bert Walters, C. H Barnes, Georgia Haynes, Harry St. Cyr, and Prof. Greenewald.

Arthur Larkin, who was a member of the original Charley's Aunt company, is lying ill at St. Luke's Hospital, this city.

A POPULAR MANAGER.

From a photo by Falk

MART. HANLEY.

Martin W. Hanley—or "Genial Mart" as he is known—has long been one of the most picturesque figures in the theatrical profession. He is acquainted with and liked by everybody. It is one thing to make friends; it is another thing to retain them; Mart Hanley, by his magnetism, his suavity, and his unfailing good humor has made a friend of every man, woman or child with whom he has ever come in contact. And he has retained his friendships.

Tactful as Talleyrand, enterprising as P. T. Barnum, fervently patriotic as Daniel O'Connell, he has fought a plucky up hill fight and ended by establishing himself as one of the best-known and best-liked men in the business. His hair is as black, his cheeks are as rosy as in those far away days when, a lad in his teens, he served a pantomime apprenticeship with the Ravels, jumping through traps and waving the magic wand of Harlequin. He has never forgotten those early days when—to use his own sententious metaphor—he had to "chew iron." Those days of discipline and hardship made him tolerant and kindly toward ambitious youth. The milk of human kindness, instead of curdling, welled up stronger in him than many another who has won success by a hard fight with adversity.

Mr. Hanley is a very busy man just at present. He is laying pipes for an extensive venture next season, on which he is concentrating all his keenest and sharpest powers. When visited by a MIRROR representative one day last week he willingly relaxed from his labors and detailed the following brief story of his busy career:

"I was born in Ireland a great many years ago, before the railroads had come into the old country to drive out the 'good people'—the fairies, I mean, the leprechaun, the phooka, and all the other creatures of popular legend. I'm a Tipperary man. My birthplace was Templemore—

Sweet Templemore on Hibernia's shore—

but as my parents imigrated with me to America when I was a tender infant of two years and two months, I have very dim recollections of my ancestral home. Of course, since then I've revisited Templemore for sentiment's sake, but I am equally attached to half a dozen other spots in the 'little isle washed by the melancholy ocean.' Excuse the poetry, please. We're all of us a little sentimental about the place of our birth.

"But you're after facts, I presume. Well, here you are, then. In 1863 I was identified, more or less, with the old Bowery Theatre in a humble capacity. I had no thought or desire of becoming a manager. All my aspirations were for the stage. I got my first real chance with the Ravels—the great French pantomimists, you know—who were famous in this country thirty years ago. Their influence upon the American theatre was really very great. I traveled with the Ravels playing small pantomime parts until, one fine day, they sent me around to look after the front of the house. I showed so much business tact that they decided to keep me there. You can't begin to imagine how sorely I felt. I was confident that destiny intended me for an actor, and it was an awful blow to my hopes when I had to abandon the spangled tights of Harlequin and go into the sordid box office to count up the receipts. Oh, I was heart broken!

"Under my management The Ravels toured all the cities and towns of New England, and in 1864 I was partner and half owner in the company with John Denier. Later in that year I was with William English, stepfather of Lucille and Helen Western, traveling through New York State.

"In '65 I undertook the first stellar tour of my wife, Marietta Ravel. She appeared in a celebrated repertoire of spectacular plays, including The French Spy and Wept-of-the-Wish-ton-Wish. I was not only the executive manager of the organization, but the virtual stage director as well. I tell you, sir, I was kept busy at both ends of the house.

"For nine years, Marietta Ravel was a well-known star in this country. In 1874, I became business manager of the Brooklyn Court Street Theatre. That same year I was also engaged in partnership with Milton Nobles in a metropolitan venture. The partnership was dissolved to enable me to join Harrigan and Hart as their manager. They had just completed a season at the old Theatre Comique, 514 Broadway. With me as their executive chief, they determined to work on new and original lines. A company of thirty-seven persons was organized and a long tour of the country mapped out and arranged for. Harrigan and Hart appeared in a three-act local play, The Doyle Brothers, written by an old-time actor named Woodward. It was a sufficiently good piece of the kind, elastic enough for the introduction of the stars' specialties. We traveled to California and back, playing a season of forty-four weeks.

"The first season of Harrigan and Hart as lessees of a New York theatre—1876-77—was at the old Comique, which we refitted and renovated throughout. Our business was exceedingly good, and the name and fame of the firm swelled proportionately. In August, 1878, after another long Western tour, I retired from the management of the Comique to become James Donaldson's partner in the Olympic, a house devoted to straight vaudeville. On Oct. 19 I assumed the management of Harry Kernell and Billy Barry, who had a company of their own on the road. The following year I went in advance of William Henderson's Almost a Life company, and in April, 1879, joined Harry Wall in his theatrical agency, at 14 Union Square. The firm name was Wall and Hanley.

"The next two seasons, 1880-81 and 1881-82, I was associated with Alice and Louis Harrison in the management of their farcical play, Photos. Our company included W. H. Thompson, whom I consider one of the finest character actors that the American stage has ever produced. During the two seasons of Photos, my relations with the Harrisons were of the most amicable and intimate nature. When our partnership contract had terminated, I arranged with Edward Harrigan to take out Squatter Sovereignty, a piece that had made a big hit in New York and was altogether too valuable a property to let go to waste. Mr. Harrigan and I shared profits equally and the season was successful enough to warrant another similar tour the following year with McSorley's Inflation. The year after, 1884-85, I took out Dan's Tribulations, and in April returned to New York for a trial production of Are You Married? Mr. Harrigan had written this piece especially for me. It was done at the Fourteenth Street Theatre.

"A few weeks later Mr. Harrigan offered me the management of the New Park Theatre. I accepted, and the house was opened, after a thorough overhauling, on Sept. 1, 1885. Our tenancy of the Park did not expire till April 13, 1889. Then we went on tour with Mr. Harrigan in his famous role, Old Lavender. The stock company of the halcyon days of Harrigan and Hart was pretty well scattered about this time, but we contrived to get all the survivors together when we returned to open the new Thirty-fifth Street house, with Reilly and the 400, on Dec. 29, 1890. I retained the managerial control of the theatre for four seasons, when Mr. Harrigan decided to lease it to Mr. Mansfield. Last season, as you know, we were on tour with Old Lavender.

"There now, sir, is my career compactly condensed into a nut shell. For twenty odd years, I've been connected with Mr. Harrigan in both a business and personal way. I can say frankly that we have never had as much as a word between us. Ned is the soul of honor—a gentleman in every sense of the word. His record is one to be proud of. He has held his own as a Broadway star, year in and year out, for twenty seasons. Unless you go back to the days of Lester Wallack, I don't think you'll find a parallel case in the history of the American theatre."

ANOTHER SIDE TO A STORY.

Concerning the statement by members of Paige's Players that George W. Paige had deserted them, owing many weeks' salaries, at Alton, Ill., a communication from members of the Galesburg Stock company asserts that the Paige season, begun April 17 at Tuskaloosa, Ala., lost money all along until, at Union City, Manager Paige told his company that funds were exhausted, but that if they wished to go on he would take them. It was so decided, but business continued bad. The end came at Alton, where Mr. and Mrs. Paige gave their baggage to a landlord to obtain release of the band instruments, and gave to the musicians all of his uniforms and paper. Manager Paige denies having closed three times in nine months. The letter is attested by the signatures of M. H. Harriman, Samuel Spedden, L. S. McKee, J. A. Mellon, George W. Paige, Lillian Paige, Edna L. Potts, and Claire Paige.

FOUND IT BEST TO RESIGN.

As the result of an injudicious preference for one of the local dailies, the press agent of a well known music hall has found it necessary to resign his position.

His preference for one particular paper as an advertising medium and a weighty critical authority caused resentment in the editorial breast of another big daily, and a newspaper boycott was enforced on the establishment employing the discriminating agent. Many a moral might be deducted from this little history, but the chief moral cannot be better expressed than in the words of that sententious proverb: "Never go back on the bridge that carries you over."

A rumor was also current yesterday that the press agent of a rival music hall was about to resign his position for almost the very reasons that led to the downfall of his indiscreet competitor.

THE LAMBS GAMBOL OUTDOORS.

The annual "Gambol on the Green," of the Lambs' Club, was held last Sunday at Los Olms, the country seat of Shepherd Clay M. Greene at Bay Side, L. I. At the entrance to the grounds stood Frank Carlyle, Joseph Grismer, William Fleischman, and Thomas Oberle, disguised as Turkish guards. Mr. Greene, made up as an Arab sheik, surrendered the key of the pasture grounds to De Wolf Hopper, with the rights to gambol as much as the Lambs mights see fit. A brass band, led by Eugene Cowles, serenaded the guests and, in the afternoon, a baseball game was played by nines composed of Lambs and Larchmont yachtsmen. The game was stopped by rain, but not until the Lambs had scored 42 runs to 40 for their opponents.

ROBERTSON AND DOUGLAS.

The second annual starring tour of Donald Robertson and Brandon Douglas will begin in September, when they will make a tour of all the leading cities. The newspapers everywhere were most enthusiastic in praise of the artistic efforts of this couple last season, and return dates were offered in every city with increased percentages. The coming season, the management will have the finest equipment of modern advertising devices in the way of lithographic and photographic work of any attraction on the road. Their repertoire will include an entire new version of The Iron Mask, arranged by Mr. Robertson, for which he will carry special scenery. In addition, he will repeat his last season's success, The White Mouse, also a comedy entitled Sunflume, and will also have a new comedy entitled The Dreamer. All of these plays are by Dolald Robertson, and will be staged under his personal supervision. The booking of the tour for this attraction has been placed in the hands of the American Theatrical Exchange, which has already secured a number of choice dates in the best high-priced theatres.

THE SAGES.

The Sages, whose hypnotic feats have given them an enviable reputation wherever they have appeared, will next season be under new management. A. B. McDole taking charge of their tour. They have been packing the houses everywhere, their receipts in Reading, Pa., being $3492 80 for two weeks, at popular prices. At Allentown, last week, the house was sold out every night in advance, necessitating the display of the S. R. O. sign at each performance. Manager McDole is now booking his attraction in the Eastern States. He makes his headquarters at McConnell's Exchange.

Harry Dickeson is meeting with much favor by his clever work as character comedian with the Summer opera company at Indianapolis. He plays Major Murgatroyd in Patience, and Rocco in Mascot this week.

MATTERS OF FACT.

Marie Carlyle, who has been leading in The Sunshine of Paradise Alley, has not, as has been reported, signed to support Archie Boyd in The Old Homestead.

Manager Edwin P. Hilton, who is in town for the Summer, took his first degree in Masonry last week. He has not yet decided what attraction he will handle for the coming season.

Ferris's Comedians the popular-price repertoire company playing musical farce-comedies, closed a satisfactory season for Manager Dick Ferris on June 20. Mr. Ferris's preliminary season opens Aug. 15. He is now booking the company in the Eastern and Middle States and wants to secure fair dates in Ohio and Indiana. The company will be strengthened for next season and will present six new musical comedies. Mr. Ferris will Summer at Mt. Carmel, Ill.

"J. H.," care Schiller Theatre, Chicago, Ill., an experienced resident and road manager, is disengaged and wishes position.

Lucy Daly, singing and dancing soubrette, has not yet closed for the coming season. She may be addressed at Mt. Clemens, Mich., where she is spending her vacation.

Alfred J. Kuttner, musical director at the Olympia the past season, is open to offers from reputable attractions. His address is 306 East Eighty-fifth Street.

Max S. Witt, musical director, is at liberty. He is now engaged writing and composing for Joseph W. Stern and Co., the music publishers. His wife, Margaret Gonzalez, prima donna soprano, late with the Hinrich's Opera Co., has not yet closed. They will accept joint engagement only.

F. W. Stroh, Detroit, Mich., has a Pullman sleeping car, 65 feet in length and complete in every detail, which he will sell or rent.

Fitz and Webster, who recently closed a very successful season in A Breezy Time, are looking about for clever people with specialties for next season. Communications should be addressed to them at 7820 Cottage Grove Avenue, Chicago.

A general theatrical law business, collecting salaries, procuring attachments, etc., is carried on by C. E. Poncher at the Standard Theatre building, 1285 Broadway.

Hopkins's West Side Theatre, Chicago, Ill., which has undergone extensive alterations, is the only theatre in Chicago playing combinations at 10, 20 and 30 cents. All communications regarding time should be addressed to Harry Jackson.

A singing and dancing soubrette and character people are wanted by William L. Hummell, Dixon, Ill., for repertoire company.

A new policy has been decided on during the coming season by G. B. Bunnell. None but the best shows that play the best popular-priced houses in New York and Boston will be booked by him. The prices next season will be medium, 25 to 75 cents. The old scale of cheap prices has been done away with, and the new scale will be strictly adhered to.

F. J. Lillienfield will have a new opera house the coming season in Charlottesville, Va., which will be known as the Jefferson Auditorium, a strictly modern theatre in every respect, with ample stage room, well stocked with scenery, and a seating capacity of 1000. The new house will be lighted both with electricity and gas, and rank as one of the handsomest theatres in the South. The season opens Sept. 15, and the time is being booked through the American Theatrical Exchange.

A half interest may be bought in a new and original version of Carmen by addressing "Carmen," care this office.

William L. Hummell, the author of several plays, is booking in good houses for his tour next season. Breaking Home Ties, his latest play, will be the main feature of his repertoire.

R. F. Trevellick, the past season in advance of Gorton's Minstrels, is disengaged and wishes position as advance or as manager of theatre. He was the former manager Grand Opera House, Benton Harbor, Mich.

E. M. Gotthold, manager of Gotthold's Gigantic Gathering of Carefully Chosen Celebrities, has made some strong engagements for his company, among which may be mentioned the Electric Quartette in their great act entitled The Bicycle Serenaders.

J. M. Hyde, the well-known manager and agent, is spending the Summer on his farm at Leonardsburg, Ohio. He invites offers for the coming season.

Herbert Cawthorne's second week at Allen's Grand Opera House, Washington, D. C., proved a greater and more spontaneous hit than the first. He is now in town, where he will do the vaudeville theatres for a couple of weeks. He is in negotiation with several prominent managers regarding next season.

Ada Deaves, well known for her clever creations of character and comedy parts, is at present summering at New Rochelle, after four years of constant work in David Henderson's Extravaganza company, in which she won the recognition and praise of both the press and the public. Miss Deaves now invites offers to create character or comedy parts, and can be addressed 18 Webster Avenue, New Rochelle, N. Y.

Managers are invited to write to the P. B. Haber Printing House, Fond du Lac, Wis., for prices on dates and three-sheet stands.

Jap Van Matre is booking standard attractions for Elliott's Opera House, Middletown, Ind.

A theatre and musee complete in appointments and located advantageously in Toronto, Ont., is offered to lease by J. A. McGee, Ontario Brewing Company, Toronto.

Henry J. Bagge has abandoned his projected tour with Brother for Brother, and is, therefore, at liberty for next season. Mr. Bagge leaves for Ticonderoga on June 29 for the Summer, and can be addressed at this office or the Burleigh House, Ticonderoga, N. Y.

Fair week, Aug. 24, is open at Rushville, Ind., to a first-class company carrying band and orchestra.

A sensational melodrama with scenery, printing, wardrobe, and properties, is offered on royalty to a responsible manager with capital by "Royalty," this office.

I. Bloom, the theatrical costumer of 287 Fifth Avenue, offers the profession special inducements in the matter of prices during the Summer months.

A. H. Perry, manager of the Grand Opera House, Plymouth, Mass., was in town several days last week and secured a number of desirable attractions for his theatre. He will play but a limited number of attractions next season.

R. B. Mantell, who closed a very satisfactory season recently, is in search of a responsible manager for next season. His address is Shippan Point, Stamford, Conn.

Attractions playing the Northwest can fill in a profitable night by stopping at Colfax (Wash.) Opera House, managed by George H. Lennox.

Fanny Denham Rouse has gone to Greenfield, Ulster County, N. Y., where she will remain until the opening of the season of Charles H. Hopper in Chimmie Fadden. She will again play the part of Mrs. Fadden, in which character she was so favorably received last season.

The Life Saving Station, with Captain Bill Davis in command, is a new and novel enterprise which is now running in Chicago, under the direction of Willis Clark, at 87 East Congress Street. Excellent music and a good bill of entertainment is presented.

The latest trunk manufactured by L. Goldsmith, Jr., the theatrical trunk manufacturer, is what he terms "The Gold Standard Trunk," the trimmings of which are to be in gold. The trunk will be substantial in construction.

A strong attraction is wanted to open the season at Danville, Ky., where Frohman and Veatch manage the Danville Opera House.

At a benefit at Chickering Hall, last Saturday night, tendered the Lying-in Hospital, a number of Rose Beckett's pupils took a prominent part. Adele Carter and Maysie Jacobs, two of her most prominent pupils, made their first appearance in public, and acquitted themselves with credit.

Julius Cahn's "Official Theatrical Guide," which will be ready for delivery July 15, will be one of the most complete publications of its kind ever issued. The amount of labor it requires to compile a work of this kind is known only to Mr. Cahn and his assistants. The utmost care has been taken to insure its correctness. The only fault Mr. Cahn has found so far is with some of the one-night towns, where they have received the information blanks and were dubious about filling them out, fearing there would be some after charges. Judging from the subscriptions already received, it will be well for those who have not as yet sent in their subscriptions to do so at once, as subscribers will be supplied first.

LETTER LIST.

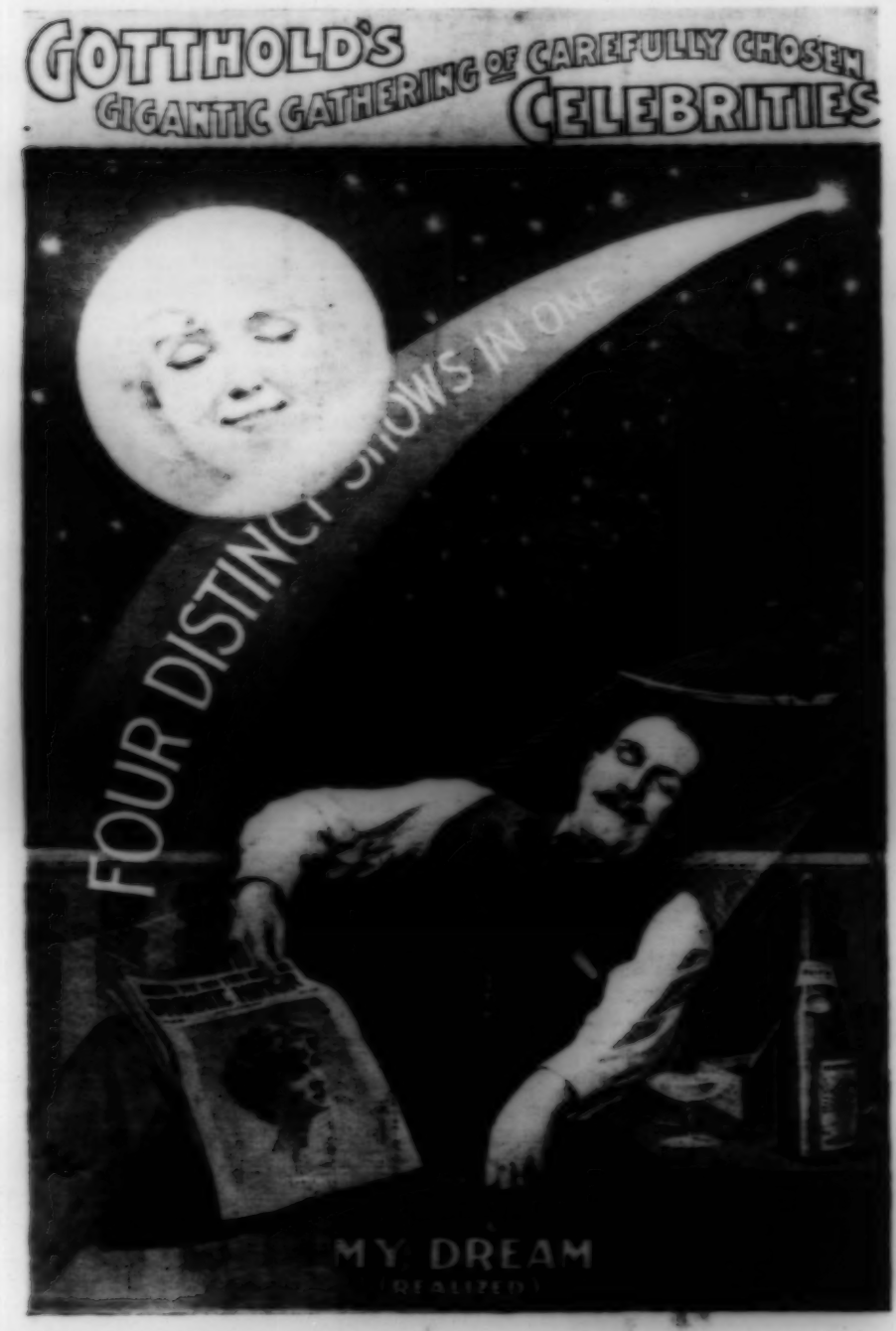
WOMEN.

Alphabet, Madge
Athelston, Edith
Allen, Blanche
Armstrong, Viola
Atkinson, Hattie
Ackerstrom, Ullie
Bertelle, Aileen
Banks, Maud
Butterfield, Josie
Beroll, Mrs. Nora
Bock, Marie
Black Belle
Baker, Mabella
Bernard, Ada
Bertell, Mary
Bennett, Laura
Bailey, Miss L.
Baker, Florence
Blake, Grace L.
Brennan, Emma
Bell, Louise
Barnwell, Marion
Bell, Marie
Bennett, Johnstone
Barclay, Epsa A.
Bruce, Mae
Burkhart, Miss
Bordeaux, Judith
Barnum, Marie
Baum, Mamie
Byers, Lillian
Brodhay, Eleanor
Bennett, Eulalia
Crawford, Alice
Chamberlin, Jean (Miss)
Culbertson, May
Crater, Allene
Crosby, Viola W.
Carter, Dorothy
Corden, Juliette
Clark, Kittie
Childs, Mrs. H. S.
Curtis, Mrs. M. B.
Coombs, Jane
Cook, Miss W. W.
Carlotta, Miss
Cort, Mrs. John L.
Callahan, Nellie
Clifton, Mrs.
Clough, Mrs. Will
Creedon, Virginia
Carlisle, Jesse D.
Christie, Jennie
Clark, Mrs. A.
Campbell, Bertha
Carhart, Mrs James L.
Cuthbert, May
Dwyer Daisy
Daley, Dericus
Davidson, Pauline
Danircourt, Beatrice
Du Roy, Louise
De Gros, Miss L.
Davis, Nellie L.
Dressler, Marie
Duncan, Isadora
Davidson, Mabel A
Dixon, Daisy
D'Arville, Camille
Donnette, Iva
Edwards, Helene M.
Endress, Alice
Evans, Jocelyn
Edwards, Jerome Miss
Eddie, Jennie
Evans, Lizzie
Fisher, Adele
Forester, Emma
Fitzgerald, Margaret
Falk, Eleanor
Fowdray, Alice Mrs.
Fraser, Margaret
Freeman, Beulah
Friganza, Trixie
Foster, Florence
Grubb, Lillian
Grimm, Mrs. J. E.
Gorman, Frankie
Germaine, Nellie
Gorslying, Grace
Gilson, Lottie
Grey, Marion
Grinnell, Mrs. E.
Gray, Alice
Grey, Jamie
Grey, Helen
Gilroy, Mamie
Hamilton, Ida
Halbert, Loe
Harley, Mrs. Helen B.
Harned, Virginia
Hill, Maud
Hemingway, Louise
Helene, Lizzie
Hamilton, Miss
Harnett, Harriet
Hefton, Ella S.
Hubbard, Rose
Harrington, Nettie
Howard, Nellie
Holland, Mildred
Hansen, Mrs. A. D.
Hamblin, Constance
Hart, Gussie
Hugh, Ida F. Mrs
Hosmer, May
Hemingway, Mrs. A. H.
Hanlon, Toma
Hillman, Maud
Irwin, Miss
Johnson, Annie
Jackson, Della
Johnstone, Estella J.
Johnstone, Francis
Jordan, Evelyn
Joselyn, Harriett
Kimball, Marie
King, Cecelia
Knowles, Lillian
King, Mazy
Kelly, Mrs. Mary
Kirwin, Susie
Le Vere, Mary
Lyons, Ella
Lodge, Mrs. J. J.
Lawrence, Mildred
Lindleigh, Josephine
Lee, Amy, and Frank Doane
Latone, Belle
Leslie, Elizabeth
Liebber, Queenie M.
Livingston, Bertha
Livingston, Belle
Lewis, Lizzie
Lyons, Mrs. Louise
Morris, Clara
Mitchell, Geo. E.
Meyers, E. A. H.
Murphy, Joseph
Matthews, J. W.
Martinetti, Ignacia
Mgr. Old Homestead Co.
Mgr. Wilbur Opera co.
Manola and Mason
McElrain, Greer
McCoy, E. H.
Madden, Joseph
Mulligan, Pall
Morgan, Geo. C.
Morris, Harry
Murphy, Patrick
McNish, Frank
Minnick, Harry
Mgr. Mabel Paige
Milholland, Edw'd
Moore, Victor F.
Murphy and Carfield
Moore, Frank F.
Mantell, Westley
Menchen, Joseph
Macoy, E. H.
Mgr. Sawtelle Dramatic co.
Magle, John G.
Mawson, Edward
Main, Walter L.
Murphy, Fred
Mason, W.
Manning, Jas. H.
Martin, J. B.
Morris, Geo. O.
Mahoney, John
Nickerson, Dramatic co.
Naylor, Frank A.
Nelson, Harry
Nager, L. H.
Nichols, Wm.
O'Brien, Neil
Ober, Geo.
Peters, Fred N.
Powers, Eugene
Pauncefort, George
Price, Edmund B.
Perlet, Herman
Porter, Harry
Paige, John
Pegram, Orlando
Palmer, John F.
Price, Mark
Palmer, Frank
Palmer, William B.
Pitt, William A.
Quimby, Cassius C.
Reilly, James A.
Royle, Mr. and Mrs. Edwin M.
Rosecrans, Chas.
Reynolds, W. C.
Riddle, Bert
Rice, Chas. E.
Rice and Barton
Rising, Will S.
Ricaby, Sanford B.
Royle and Henderson (Dr.)
Reed, H. E.
Royle, E. M.
Reeves, Lem
Riddell, Frank D.
Ricci, H. I.
Richardson, Frank
Sutton, Dick P.
Stewart, J. S.
Stevens, Ed.
Sully, Dan
Sanson, Allan J.
Shattuck, Jake
Smyth, Coney
Sheldon, Harry
Siegrist, John G.
Smith, W. J.
Shockley, Matt
Stanford, Arthur F.
Smith, E. Kane
Stoltz, Melville
Sellers, Harry
Saylor, Harry M.
Smiles, F. F.
Shattuck, J. R.
Scully, David
Smith, Dwight
Shannon, Thos. W.
Stern, Ben
Spencer, Willard
Stratton, Thos. F.
Colomon, Sidney "Santwelli"
Shirliff, Grant
Smiley, Chas. A.
Stein, Geoffrey
Sheldon, Herman
Taylor, Chas. A.
Tilton, Wm. J.
Thall, Mark
Tannerhill, Frank
Todd, J. W.
Thompson, W. H.
Tupper, Sheridan
Thompson, Robt. F.
Wheatcroft, Jos.
Wheeler, H. G.
Wilson, Ward
Warmington, Wm.
Whiting, Joseph E.
Wills and Spencer
White, Chas. F.
Wilson, Chas. A.
Warde, N. G.
Williams, Gus
Ward, Howard
Watson, George
Wood, Leo
Williams, Malcolm
Walters, W.
Whittaker, Mr.
Woodthorpe, Bud
Ward and Vokes
Woodhull, A. H.
White, Francis G.
Wayne, Charles
Wessells, George
Wheelan, Alfred
Wyckoff, F. W.
Wise, Thos. A.
Wechter, Mr.
White, William
White, J. Louis
Woodhull, Walter B.
Werner, E. J.
Wheelan, Alf. C.
Williams, Ben J.
Williams, Frank
Wayne, Ernest
Wallace, Edwin
Zingleff, F.

All contracts for the Black Patti must be signed by Mary A. Rodman.

A NOVEL LITHO.

One of the most novel as well as one of the strongest attractions that will go out the coming season is Gotthold's Gigantic Gathering of Carefully Chosen Celebrities. E. M. Gotthold, the general director, claims novelty in every-



thing, beginning with the title. He proposes to give two and three acts on the stage at the same time, and claims that every act will be a novelty. The company is complete and organized solely to please a refined audience. The printing is the most original in design that has ever been used, and all of it is being done by the H. C. Miner Litho Company. Accompanying this is a fac-simile reproduction in miniature of a one-sheet litho which will be in six colors, and its originality will at once be recognized. The company is composed of artists in their respective lines, the time is rapidly filling, with what Mr. Gotthold terms a gilt edged route, and his orchestra and band are all soloists. The performance will conclude with an original copyrighted operetta entitled Little Mother Goose, or The Golden Egg. The scenic effects and properties will be very striking, and to quote Mr. Gotthold's words, his managerial dream is realized.

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MLLE. FATMAH DIARD

Mlle Diard sang the music of Filina with an ease and evident familiarity that won for her the immediate favor of the immense audience, her rendering of the Titania song creating great enthusiasm.—*Boston Standard, March 10, 1896.*

Mlle. Diard, the latest acquisition to the company, sang the part of Filina with an ease and evidence of familiarity that completely won her the favor of the audience. She won a tremendous encore by her singing of the Titania song, "Yes, for this Eve," and her work in concerted numbers was uniformly admirable.—*Boston Globe, March 10, 1896.*

On her first appearance Mlle. Diard (Lucia) was warmly received, and her solo work in the second scene of the first act was of such a nature as to win for her the most enthusiastic applause, which continued through the following act and culminating in the mad scene of the third act, Mlle. Diard, being very pretty and with a pleasing presence, has much to commend her at the start.—*Boston Herald, March 31, 1896.*

No fault could be found with Mlle Diard for her rendition of the role of Lucia, in fact, in many ways it was remarkable, as was abundantly attested by the way the audience continually showed its appreciation, in compelling her to repeat nearly every song that fell to her lot.

The mad scene furnished her with the opportunity for her greatest triumph, and at its close she was called before the curtain again and again.—*Boston Globe, March 31, 1896.*

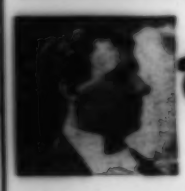
In the role of Marguerite (in Huguenots) Mlle Diard was perfectly at home, her accurately modulated, well-trained voice and method being well adapted to the performance of the much ornamented music which Meyerbeer has given to this role. The fioriture with which certain of the melodies are embellished, is certainly most elaborate, but this artiste is equal to all their exactions.—*Boston Globe, May 5, 1896.*

Mlle. Fatmah Diard was admirable as Aida. "Thou Merciful Gods!" was delivered with excellent dramatic effect. "O Skies Cerulean" was well phrased and sung with fine expression, and the duet with Radames in the same act was a triumph for Mlle. Diard. In the latter number, which was encored, her voice was notably clear and her high notes were sustained evenly and true to the pitch. The dramatic portion of the role was very satisfactory, too, and her costume and make-up were typical and in harmony with the character.—*Boston Globe, May 26, 1896.*

Mlle. Fatmah Diard sustained the difficult role of Gilda (in Rigoletta) in a pleasing manner, and was given a warm reception by the audience, with whom she is clearly much of a favorite. Several times was she called before the curtain at the close of the second act, during which she rendered an exceedingly difficult solo in a brilliant way, and shared with Mr. Mertens in the storm of applause which followed their duet in this act. Her acting was charming.—*Boston Globe, June 2, 1896.*

Fatmah Diard won the honors of the evening by her performance of Aida.—N. Y. MIRROR, May 30.

Mlle. Diard will negotiate with first-class managers for American or European engagements. Repertoire, 50 Comic, Standard and Grand Operas. Addres, Castle Square Theatre, Boston, Mass.



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THEATRES AND ROOF GARDENS.

Keith's Union Square.

Charles Dickson and Lillie Burkhart head the bill in a comedietta called Two Can Play at That Game. The other performers are Olschansky, the Russian clown, and his educated rats and cats; Maud Huth and Billy S. Clifford in The Chappie's Call, Willis P. Sweatnam, monologuist; the Lucifers, acrobatic sketch; Sig. and Mlle. Borelli, operatic burlesquers; the Versatile Trio, comedians; Gillett, club swinger; Fields and Wooley, Dutch comedians; Quirley Brothers, dancers; Oporto, Dick Sands, McVicker, Saunders and company, and Marion Eils.

Proctor's.

Stinson and Merton, in The Insurance Agent, are the head-liners this week. Others are the Three Bouffons, Parisian eccentrics; Edith Hall, plantation songs and dances; Lottie Mortimer, comedienne; Amy Nelson and Beatrice Rene, songs and dances; Alonzo Hatch, tenor with views; the Gonzalais, German comedy duo; the Shepleys, musical team; Alf Helton, character singer; Bruns, Nina and Perry, versatile entertainers; Sisters Vantine, eccentric dancers; Whitelaw and Ryan, comedy duo; James A. Dunn, banjoist; Maher and Brown, comedians, and Tony Hart, Jr., Irish comedian.

Tony Pastor's.

Mr. Pastor makes a special feature of the first appearance in vaudeville of the Vassar Quartette, composed of Blanche Chapman, Cora Macy, Josephine Intropodi, and James Sturges. They present a sketch called "A Quiet Vacation." Others in the bill are Bonnie Thornton, Canfield and Carleton, sketch artists; Annie Hart, serio-comic; the Elinore Sisters, comediennes; Sadie Connelly and P. J. Moye in a sketch; the Fremonts, sketch team; Cain and Mack, negro comedians; John E. Drew, dancer; the Devere Sisters, acrobatic trio; Lancaster and Collins, dancers; Haynes and Reimond, Irish sketch team; Fannie Leslie, contortionist; and Tony Pastor.

Proctor's Pleasure Palace.

The ballets of Basquevola and 21 Hours are continued, with Maria Giuri and Sig. Albertieri in the principal parts. Kawakami's Japanese troupe of fencers and gladiators is a new feature. The rest of the programme is furnished by John W. Ransone, "the Ruler of New York," just back from 'Frisco; Morrison and Jackson, burlesquers; Gerome Edwardy, soubrette; Frances Rousseau, soprano; Cee-Mee and his family of trapezists; George Lockhart's elephants, Pantzer Brothers, the Jackley-Rostons; James Bowman, Irish comedian; Nellie Anderson, comedienne; Hilton, juggler; and Maggie Bennett, singer and dancer.

Hammerstein's Olympia.

Fregoli continues to amuse with his wonderful lightning change work. A special feature of the week's programme is the Grand Opera Quartette, composed of Payne Clark, tenor; Mme. Sardah, soprano; Jenny Dickerson, contralto, and Chev. A. De Batlin, baritone. Chev. A. Seismit-Doda is the musical director of the quartette, which gives selections from all the grand operas. Other performers are the Burt Sisters, singers and dancers; Conroy and Fox, comedians; Herr Techow's trained cats; Gertie Reynolds, dancer; Pablo Diaz, contortionist; Clivette, juggler, and Constanz and Ida, balancers.

Koster and Bial's.

Marie Dressler makes her vaudevillle debut here this week. Others in the bill are James Thornton, who made a hit last week, as told of elsewhere; Biondi, the transformation artist; Josephine Sabel, singer; M. and Madame Ducreux-Geralduc, French duettists; Al Bellman and Lottie Moore, sketch artists; Jenny Valmore, English comedienne, and the Trio Berenais, Swiss warblers. Edison's Vitascope is still a feature.

Casino Roof-Garden.

Al Wilson remains the star of the bill. The Herald Grand Opera Quartette, composed of Dora Wiley, Marie Del Bonta, Payne Clarke, and William Hamilton, is a new feature. Albini, King of Cards, is another head liner. The others are the same as announced for the American roof garden.

American Roof-Garden.

The bill includes Hughey Dougherty, Ida Russell; Stuart, "the Male Patti;" Paulo and Dika, Raymon Moore, Charles Eastwood, Tim Cronin, the Two Floosies, Perry and Burns, Rice and Elmer, Carrie H. Behr, Waterbury Brothers and Kenna, and Smith and Cook.

Madison Square Roof-Garden.

The bill includes Press Eldridge, Rogers Brothers, Deltorelli Brothers, Judge Brothers, Crimmins and Gore, Bryant and Saville, Lane Sisters, Ida Godbold, Maud Raymond, Cora Routt, Walter Gale, and the Beaumont Sisters.

LAST WEEK'S BILLS.

KOSTER AND BIAL'S.—The real opening of the roof-garden took place last week. It was not open every evening, as the weather was not always suitable. On these off nights the performance was given downstairs in the music hall. The bill was very good. The Manhattan Comedy Four sang well and introduced some very amusing by-play. Al. Bellman and Lottie Moore introduced a very neat and pleasing sketch, in which Mr. Bellman's clear and powerful voice was heard to excellent advantage in some new songs. Biondi's work seems to go even better on the roof than it did in the theatre, he continued playing The Chameleon, and in his impersonation of noted band leaders, he introduced a picture of Gilmore, which aroused lots of enthusiasm. The Vitascope worked well in the open air and the pictures were applauded. Josephine Sabel sang with her accustomed dash and energy. Jenny Valmore sang some English comic songs. The Trio Berenais Yodled in their simple Swiss way, and Mons. and Mme. Ducreux-Geralduc sang their French duets.

PROCTOR'S.—Laurie Lorne, who was on the programme as an "English soubrette" proved one of the hits of the bill here last week. She is not English, and most decidedly is not a soubrette. She is a ballad singer of more than ordinary ability, with a rare talent for conveying the author's meaning without slighting the work of the composer. Her performance was a rare treat, and her songs came as a welcome relief after the two dozen popular songs which figured in the rest of the bill. She sang "Answer" and "Daddy." Fostelle and Grinnelle made a pronounced hit with their travesty work, especially in the Trilby burlesque, which was very amusing. Their dancing is very clever, and they were rewarded with many recalls. W. C. Davis, "The Man from Ireland," told some jokes and sang his own song, "There's a Girl in the World for us All," which ought to prove popular. Major Doyle brought laughs with his comments on topics of the day, and made jokes at his own expense.

Genaro and Bailey appeared in a sketch, in which dancing was the principal feature. Mr. Genaro is one of the best all around dancers in the vaudevilles. Annie Stockley played on musical glasses, bells and the violin. Alonzo Hatch introduced some new ballads with pretty stereopticon effects; Tegge and Daniel were amusing in a German sketch. The Pattens made a hit with their comedy-musical act. Arnim and Wagner sang well in their German dialect sketch.

Kurtz and the Clockers introduced juggling feats. Songs and dances of every description were done by Maggie West, Annie Lloyd, Rice and Halvers, Carrie Webber, and Emmina Italia.

PROCTOR'S PLEASURE PALACE.—The double stage plan is meeting with great favor, and large audiences fill both palm garden and auditorium every day and evening. The bill last week was very attractive. The new ballet, Basquavola, was put on and scored a big hit. There are almost a hundred girls in it and their gyrations and posings were applauded. Maria Giuri was a captivating premiere danseuse, and Sig. Albertieri performed some wonderful evolutions in the terpsichorean line, in the part of Raspanty, the slave.

Stimson and Merton made the laughing hit of the bill. Their humor is infectious, and they kept the house in roars while they were on the stage. Inez Rae and Lillian Maynard, two pretty girls, who have been with Ward and Vokes, sang and danced themselves into great favor. Their specialty is very neat and refined. Georgia Parker made a hit with her songs and clever dancing. Lottie Mortimer and Beatrice Rene sang some new popular songs in a very effective way. Jamasaki's Royal Japanese Troupe did about everthing one could think of in the way of juggling, magic, acrobatics and equilibrism. George Lockhart's elephants, the Jackley Rostons, the Pantzer Brothers and the Cee-Mees continued to please. The Three Bouffons were decidedly amusing. The ballet of "21 hours" continued a feature of the bill.

HAMMERSTEIN'S OLYMPIA.—The opening of the roof garden last week was an event of unusual importance. That society has not as yet deserted the city was amply proven by the number of men and women who are prominent first-nighters during the regular theatrical season who were on hand. It was a very brilliant affair, and will long live in the memories of those who had the privilege of being present. Every seat and every available inch of standing room was occupied by a good-natured crowd who cheered everything. Several amusing incidents occurred during the evening. Herrmann the magician crossed the bridge over the valley between the make-believe mountains, and as the crowd recognized him they applauded. He spoke to Oscar Hammerstein, who was sitting in a little rustic arbor. When Mr. Hammerstein was seen, the crowd cheered until the owner of Olympia bowed his thanks again and again.

A big monkey which was attached to a chain on one of the other bridges, caused a great deal of amusement by jumping about, making faces, and carrying on as monkeys generally do. In the middle of Fregoli's turn he cut up such "monkey shines" that he attracted the attention of the entire audience. Of course the Italian artist looked daggers, but his monkeyship didn't seem to mind.

At the conclusion of Fregoli's performance, there were loud calls for Mr. Hammerstein, and he came out and bowed twice to applause which would have shaken any building less firm than Olympia. He simply shook his head when there were cries for a speech.

The performance was up to the usual Olympia standard. Fregoli made a big hit in The Chameleon and The Medalion. LeVyne and Lawrence presented a short satire on Faust, called "Faustine," in which some very pretty electrical effects were introduced. These performers, and some of the others, owing to the immense space, could not make their talking and singing tell very heavily. Pablo Diaz twisted himself into several kinds of bow knots on the rings, and was loudly applauded.

Titenia, the new toe dancer, made her New York debut with considerable success. She did some new steps which other dancers will find it hard to imitate. Marie Stuart sang songs in both French and Irish dialects. Clivette did some very clever juggling. Constanz and Ida, Herr Techow's cats, and the Avolo Trio continued their success. McBride and Goodrich made a hit in their Irish sketch.

Business during the week was very large. The roof was filled every evening with crowds who equaled the first night's audience in numbers and enthusiasm, and the face of the energetic Hammerstein wears a perpetual smile.

KEITH'S UNION SQUARE.—Helene Mora made her first appearance at this house last week, and scored her usual success. Her deep voice sounded particularly well in Tom Moore's "Minstrel Boy." She even succeeded in arousing intense interest with that strange and weird song "Those Wedding Bells Shall Not Ring Out."

The Sidmans were in big type on the programme, and deservedly so, as their act was without doubt one of the best features of the long bill. Mr. Sidman's quiet methods are far more effective than the rough and tumble business one is so accustomed to on the variety stage, and many comedians would profit by studying him. Leslie's dogs created a sensation. As high leapers they have no riva's in the dog world.

VERNONA JARBEAU.

Harry Gilfoil "whistled the same old times." John Daly-Murphy, a newcomer, gave some imitations, including one of Albert Chevalier. Maurice Drew and Lizzie May Ulmer, introduced a travesty on the popular melodrama, in which there were some good old lines and situations. A super who played the part of a silent old man, made a hit. Willet and Thorne's Comedy company appeared in an old sketch with a new name. It is a funny farce, however, and the performers acquitted themselves creditably. Walter J. Talbot, a tenor from California, made his New York debut with considerable success.

Tony Williams gave an imitation of the late Frank Mayo in Pudd'nhead Wilson, and his "Living Pictures" song with his new verse about a celebrated murder case, which was applauded. Bennetto and Reto did some wonderful contortion work. Professor J. W. Mapes's views in foreign lands were very pretty, and Professor E. C. Bolton's explanations were short, sharp and to the point. Although he had several chances to make bids for "kind applause," he did not take advantage of them.

The others who appeared were the Brothers La Moyne, the Brothers George, the Newsboy's Quintet, Nordheim and S. Sunetaro.

TONY PASTOR'S.—Bonnie Thornton's popularity continues unabated, and last week her songs were encored until she was tired singing. The Donovans and their troupe of trained dogs (imaginary) made as much fun as ever. Dan Collyer, assisted by Carrie Collyer, appeared in a very entertaining sketch, called The Office Boy and the Soubrette. Mr. Collyer has lost none of his comedy talent, and his pretty little partner sings well and dances cleverly. Gould and Burt were warmly welcomed, and repeated their hit. Curtis and Gordon introduced an athletic sketch, in which Miss Gordon was particularly successful as a bag puncher. Songs and dances of a pleasing quality were done by Louise Montrose, the Newcombe Sisters, and Dorothy Drew. Diverting sketches were introduced by Petchings Brothers, Cain and Mack, black-face comedians; and Frank Davis and Lillian Jerome, sketch artists. Charles M. Ernest sang and joked, and George E. Austin had lots of fun with his assistant on the slack wire.

OTHER ROOF GARDENS.—The very unfavorable weather during the early part of last week interfered considerably with business on the roofs. Of all the dismal places in New York, a roof garden on a wet night is about the worst. On the fine nights, however, these aerial resorts are delightful lounging places, and if the clerk of the weather would regulate things better they would be extremely profitable.

Hits were made last week at the Madison Square Roof Garden by Press Eldridge, the Rogers Brothers, Maud Raymond, Walter Gale, Alburtus and Bartram, and Smith and Cook.

Maggie Cline made her reappearance on the Casino roof and pleased her many admirers with her vigorous singing of her favorite songs.

Jarbeau was the star of the bill at the American and scored a big hit.

Among those who succeeded in pleasing at both the Casino and American were: Al H. Wilson, Sam J. Ryan, Hines and Remington, Ella Caldwell, Edith Menillees, Ida Russell, Lew Bloom, Charles V. Seamon, and Dick Gorman.

SPECULATORS AT OLYMPIA.

Oscar Hammerstein has declared war against the speculators who have been infesting the neighborhood of Olympia ever since the opening of the roof garden. Owing to the great success of that resort, the speculators have been very numerous, and Mr. Hammerstein determined to get rid of them. He placed large signs on the sidewalk, warning patrons that tickets bought on the street would be refused at the door, and employed several spotters to help carry out the plan.

In every case, the face value of the tickets was offered at the box-office to the disappointed purchasers, and in most cases they accepted it, although grumblings were very frequent. One man named Murtens, from Brooklyn, bought four $1 tickets, for which he paid $8 to William Collister, a speculator. He was refused admittance, and demanded the return of his $8. The speculator refused to return the money, and Mr. Murtens had him arrested. Upon proving at the station house that he was a licensed speculator he was released. Murtens may bring a suit against Hammerstein for damages.

On Friday evening matters were even worse. It was necessary to keep two policemen in front of the house to preserve order between the angry speculators and Mr. Hammerstein's spotters. The proprietor of Olympia says he intends to keep up the fight until he succeeds in getting rid of the speculators.

BILLIE BARLOW'S PLANS.

E. M. Stuart, the husband and manager of Billie Barlow, the comedienne, arrived in New York a few days ago. He came over on business connected with the Pure French Wine Company and the Morris Blend Scotch Whisky Company, for both of which he is a special agent.

In speaking of his wife, Mr. Stuart said: "Miss Barlow and I left New York on Nov. 30, and, on arriving in England, she went at once to Leeds, where on Dec 9 she began rehearsing for the Christmas pantomime, which was produced on Dec 21, and ran for three months, doing the largest business on record. After the close of the run she took her own company on the road, opening in Bradford, where she was honored by being made the subject of a complimentary editorial in the *Observer*. On Easter Monday she opened in London, where she has since been appearing. She will remain in London, except for a short engagement at Newcastle-on-Tyne, until the Fall, when she will come to New York, probably to join the forces of Edward E. Rice. I am carrying on negotiations with Mr. Rice with that end in view."

A BIG ORGANIZATION.

Black Patti's Troubadours will be one of next season's traveling organizations, which is announced to tour under the direction of R. Voelckel and Company, with Black Patti (Sissieretta Jones) as the stellar attraction, and a company of forty colored specialty, vaudeville, and lyric stars. Among the people already engaged for the support of Black Patti in this venture are Mr. and Mrs. Tom McIntosh, the popular entertainers; Johnson and Shipp, descriptive vocalists; Coles and Wiley, grotesque dancers; Goggin and Davis, acrobats; Tom Brown, protean artist; and Marguerite Las Oros, the Cuban nightingale.

There will also be a grand chorus and ballet, and an attractive scheme of stage entertainment is contemplated to fit the diversified talents of the various performers.

There is scarcely any doubt of the success of this venture. It will play only the popular combination houses. Associated with Mr. Voelckel is John J. Nolan, who has had a varied experience in the operative, dramatic, and vaudeville branches of the profession, including a season at Hammerstein's Olympia.

FREGOLI'S MASCOT.

Fregoli is slightly superstitious and is a firm believer in mascots. He has one in the shape of a little hunchback, who is always on hand when he plays, and who displays the signs which tell the audience the names of the musicians he impersonates when he leads the band. The little man spends most of the day walking up and down Broadway, wearing a cap on which "Fregoli" is embroidered in large gold letters.

Fregoli has a horseshoe to which he is very much attached, and which he believes helps his lucky star to keep shining. It is sewn into the pocket of his trousers, and his wife has to change it from one pair to the other every time he gets a new suit.

JARBEAU.

An excellent likeness of Vernona Jarbeau, who is one of the most notable of the recent accessions to the ranks of the vaudeville performers is presented this week. Jarbeau has been a favorite in comic opera and musical comedy for several seasons, and the same qualities which established her in popular favor in the regular theatres have made her a vaudeville star. She has been delighting the patrons of the Casino Roof-Garden during the past week with her songs. Her imitation of Calvé as Carmen has met with great favor.

HERRMANN'S BULLET-CATCHING.

Herrmann took his life in his hands again (for the last time) on Thursday evening last, in the theatre of Hammerstein's Olympia, when he performed his great bullet-catching feat for the benefit of the sick babies fund. The house was crowded, and when the Wizard showed that he was unharmed after the shooting, he was wildly applauded. The receipts were more than $1000.

HE HAILS FROM BOSTON.

SAMUEL K. HODGDON

Among the trusty lieutenants whom B. F. Keith has gathered around him during his busy and successful career is S. K. Hodgdon, whose likeness heads this sketch.

Mr. Hodgdon looks after the interests of the magnificent theatre in Boston, which is without doubt the finest theatre in the world devoted to vaudeville entertainments.

The people of Boston, as is well known, are very hard to please in the matter of amusements, and Mr. Hodgdon has no easy task in selecting performers who will be sure to meet the approval of the critical audiences which throng the beautiful theatre every day in the week except Sunday.

The Boston people are early risers, and as many of them are fond of a morning matinee it has been found necessary to begin the performances at 10 o'clock. These 10 o'clock people are wide awake, too, after enjoying the sleep of the Boston just, and they demand a good performance, and get it, too, so it can be seen that the "chaser" finds very little room in Mr. Hodgdon's date book.

No attraction is too high priced or too high in class for Keith's Boston house. As an example of the class of performer which is most appreciated there the success of the beautiful Italian violiniste, Giacinta Della Rocca, may be mentioned. She played two engagements there this season, of five consecutive weeks each.

It is by the careful choosing of the performers that Mr. Hodgdon has retained the confidence of his employer and of the Boston public, who look upon Keith's Theatre as one of the sights of the city, and always mention it in connection with Bunker Hill Monument and Boston Common as a point of interest which must not be overlooked by visitors to the "Hub."

Mr. Hodgdon visits New York every week, where he meets Mr. Fynes and Mr. Nash, the New York and Philadelphia representatives of the continuous magnate, and the three men hold consultations which are of great importance to the theatres which they represent.

Mr. Hodgdon has been in Mr. Keith's employ about twelve years. He is an affable, courteous man and has hosts of friends in every branch of the profession.

JAMES THORNTON'S LUCK.

James Thornton, the comedian and song writer, who has been the star of the bill at the American roof garden since the opening, had a disagreement with John W. Hamilton on Tuesday evening last, and left the garden. He strolled over to Hammerstein's, but, owing to the crowd, could not get in. He turned his steps down Broadway, and went into Koster and Bial's, where he secured a comfortable seat, from which he enjoyed the performance.

It seems that on Tuesday evening one of the members of the Manhattan Comedy Four was ill, and consequently the act had to be omitted. As they were one of the features, Mr. Bial was quite disturbed. He suddenly remembered seeing Thornton, and sent an usher for him. He asked Thornton, as a special favor, to go on and do his monologue (after ascertaining, of course, that he was at liberty to do so). Thornton demurred, as he was dressed in a gray suit and said he would not feel at home on the stage without his Prince Albert. Mr. Bial finally persuaded him, however, and he went on and made such a hit that Bial immediately engaged him for the remainder of the week.

A HINT.

During all the excitement attending the nomination of McKinley last week, with the discussion of the financial question filling everybody's mind, it is a wonder that the variety comedians did not take more advantage of the situation. Topical songs and gags on the money question would have been in order, but in no instance did any of the vaudeville bright lights stray from their beaten track. It would be a good thing for all comedians to study the topic which is most prominently before the minds of the people in each city they visit, and by commenting on it in a humorous way they would win the favor of audiences and the good opinion of managers. Performers should show a spirit of progress. This is a go-ahead country. A joke which is fresh to-day is stale to-morrow, and yet some performers keep on using the same jokes for years. There are new subjects for jokes cropping up daily, and comedians should not fail to seize on them, and in this way keep their entertainments up-to-date.

E. Z. GERAULD MAKES A CHANGE.

E. Z. Gerauld, who has been superintendent of B. F. Keith's Union Square Theatre since it has been under Mr. Keith's direction, resigned on June 13, to accept a position with W. R. Hearst, proprietor of the New York *Journal*.

Just before he left the theatre, the employes, who hold him in the highest esteem, presented him with a handsome scarf-pin in the form of a horse shoe, studded with emeralds and diamonds. The presentation was made on the stage by Resident Manager J. A. Fynes, who made a very happy speech, which was responded to by Mr. Gerauld in a few well chosen words.

H. P. Butler, who has been connected with the editorial department of the *Clipper* for several years past, has been appointed to the position of superintendent. He is well known and popular and will fill the position in a thoroughly satisfactory manner.

BONEY'S BIRTHDAY.

Boney, the clown elephant of George Lockhart's Troupe, celebrated her fifteenth birthday last week at Proctor's Pleasure Palace. Mr. Lockhart has raised her from infancy, and is very much attached to the clever little beast, which possesses more than average intelligence. Boney was allowed a quart bottle of gin in honor of her birthday, and her drunken scene that evening was very realistic. The average life of an elephant is 220 years, and it is more than likely that Boney will celebrate many more birthdays before she retires from the stage.

BIONDI TO MARRY MISS BIAL.

It is announced that Ugo Biondi, who is doing an act similar to Fregoli's, is engaged to be married to Gertrude Bial, daughter of the late composer, Rudolph Bial, and a niece of Albert Bial, the manager of Koster and Bial's. Miss Bial was born in Berlin; she and Biondi met for the first time on the night he opened in New York about six weeks ago. With the quickness for which he is noted, he hurried matters to a climax. The wedding will take place in July.

A FALSE ALARM.

Several of the New York dailies announced last week that the idea of giving the performance on the roof at Koster and Bial's had been abandoned, and that hereafter the music hall would be used for the performances, while band concerts would be given on the roof. W. A. McConnell says this is a mistake. The roof-garden entertainments will be given as usual, and the music hall will be used only in the case of rain, or extremely cold weather.

VAUDEVILLE JOTTINGS.

Gus Heege is the author of the sketch in which Sadie Connelly and P. L. Moye are appearing at Tony Pastor's this week. It is called, Mrs. McGinty Schmitt and Her Husband.

The Elinore Sisters seem to be in for an all Summer run at Pastor's. They are versatile and clever.

"Mother Was a Lady," the new song by Edward Marks and Joseph W. Stern, with which Lottie Gilson has made such a hit, has reached London. It is being sung there by Katie Lawrence, who brought "Daisy Bell" to the notice of the world.

James Bowman and Nellie Anderson, who are at Proctor's Pleasure Palace this week, have just come from London.

Gerome Edwardy, who played the soubrette part in The Globe Trotter, has gone into vaudeville.

The Vassar Quartette went on at Tony Pastor's for a trial one afternoon last week and were immediately engaged by Mr. Pastor for this week.

The Primrose Quartette opened their Summer season at Back River Park, Maryland, June 21. The quartette is composed of the following solo singers: P. H. O'Brien, first tenor; G. J. Windfelder, second tenor; J. W. Hart, first bass, and J. H. Stanley, second bass.

Marie Dressler was heralded on Koster and Bial's programme last week as "The Star Eclipsed."

The season at the Summer Garden of the Hotel Todd, Saratoga Springs, N. Y., began on June 15. Among the performers were Clara Healey, singer and dancer, and James McDonald, baritone. D. E. Kirkpatrick is managing this resort.

Oscar Hammerstein's initials "O. H.," formed of red and white incandescent lights, are a prominent feature of the ceiling decoration of the Olympia roof-garden.

Emmanuel Warner sailed for Europe last Wednesday on the steamship *New York*. He expects to close contracts in Paris for two big European acts which will strengthen the Ida Fuller company.

Ida Fuller has made so pronounced a success on her Western tour that her engagements have all been extended. The illness of her sister, La Loie, necessitated the cancellation of certain contracts, but has been the means of bringing Ida into greater demand. In all probability she will not have a week's vacation up to the time she opens her season at the head of her own company.

The Atalanta Casino Roof-Garden, at 149th Street and Eighth Avenue, will open with a production of The Mikado, by Packard and Hoffmann's Comic Opera company.

Sig. Albertieri is busy rehearsing a new ballet, called "The Vivandieres," which will be put on very soon at Proctor's Pleasure Palace.

Husted, O'Dale and Newman's Circus, playing in Jersey City last week, was attached on Thursday to satisfy a claim of M. Forben, a juggler and tight rope walker, amounting to $14, which was half a week's salary. Three constables seized the whole circus.

The apartments of Mrs. Fannie Misco (Fannie Everett) at 98 Third Avenue, were broken into last Wednesday night and a quantity of silk dresses and costumes were stolen. John J. Thomas was arrested, charged with being the burglar.

Pain's "Cuba" at Manhattan Beach is now in full running order, and on fine nights excites the greatest enthusiasm.

Ernest Bial's new march, "Bon Voyage," was played for the first time by Sousa's Band at Manhattan Beach on Sunday evening. It has a splendid swing, and will no doubt become very popular in a short time.

The performers at Rice's Carnival at Manhattan Beach this week are Robert Whittaker, bareback rider, and his famous horse, "Dohlman;" Mlle. Lavell Carlos Hernandez Sig. Lavell, Sig. Fatali, Miss Weathersby, Leon Morris, George Miller, Thomas Maguire, the Rixfords, Sig. Abacci, and Frank Cotton and his donkeys.

Sig. Albertieri, the ballet master at Proctor's Pleasure Palace, was presented with a beautiful gold and jeweled medal Friday evening last. The medal has a laurel wreath design, and bears this inscription: "To Luigi Albertieri, Maestro de Ballet, from the Corps de Ballet of Proctor's Pleasure Palace."

Conwell and O'Day, the buck and wing dancers who joined hands (or feet) recently, have met with flattering success. The act was a big hit last week at Moore's Wonderland in Detroit.

May Howard is in the bill at Hammerstein's Olympia Roof-Garden this week.

Delmore and Wilson are summering at Onset Bay, Mass. Delmore is very fond of yachting, and will make frequent cruises in his yacht, *Marguerite*. Wilson is a bicycle enthusiast. They are stopping at the cottage of Mrs. Barney Ferguson.

Clayton E. White made a hit last week with the patrons of the Masonic Temple Roof-Garden, Chicago, in his new monologue.

Frederick Hallen and Mollie Fuller appeared at the Masonic Temple Roof-Garden in Chicago last week with great success. They have a very taking sketch and will probably be seen at some of the big Eastern houses very soon.

The Mohr Sisters, after a successful two weeks' engagement at the Casino Roof-Garden, made a hit at Poli's in New Haven last week.

Albini, the card manipulator and magician, will next season confine himself to illusion work after the manner of Herrmann and Kellar. He is working on two new illusions which he expects will create a sensation.

Fields and Lewis report a remarkable success on the Orpheum Circuit. Their engagement closed June 21, and they are now en route for New York. They open at Proctor's next week. Their time is all filled for the Summer between Proctor's and the Madison Square Roof-Garden. They are working on a new sketch for next season, with which they expect to make a big hit.

E. R. F. Blogg, of Baltimore, has written a new song, called, "My Leap Year Girl," which has a catchy melody.

The Sidmans made their first appearance at Keith's one year ago, when they were placed down near the bottom of the list, among the ordinary folks. Last week they were at the same theatre, and their names were near the top of the bill, in heavy black type. They are naturally very proud of their success, which is well deserved.

Lucille Sturges, who made such a pretty picture as the violinist in Hammerstein's Marguerite, during the run of that piece at Olympia, has gone into vaudeville. She made her debut on Saturday evening last, at the Madison Square Roof-Garden, in a very neat singing and dancing specialty, making a decided hit. Miss Sturges is a pretty, graceful, young girl, and will no doubt make rapid strides to the front in her new line of work.

Papinta concluded her very successful engagement at the Orpheum, San Francisco, on Saturday evening last. She was very prominently billed all over the city, and her dances created a sensation. She will return East very soon.

The Vassar Quartette were strongly featured in the newspaper advertisements for Tony Pastor's Theatre on Sunday last.

Watson and Dupre are thrifty. They bought some property in Los Angeles a few weeks ago, on which they will build. They will spend their Summers there hereafter. Mr. and Mrs. Watson celebrated the third anniversary of their marriage while in Los Angeles.

Scott Pixon, of Pixon and Owens, is at present working with Ed. Morris, owing to Miss Owens's illness. They will stay together for the Summer, and may possibly continue as partners next season. Their sketch, After the Race, is said to be very entertaining.

The Twin Sisters Abbott have made a phenomenal success entertaining the nobility and gentry of England at private entertainments. They arrived in England on May 20, and have been engaged almost constantly ever since. They may cancel their engagement at the Empire, and devote themselves entirely to private work.

Vesta Tilly is singing a new song called "The Piccadilly Johnny with the Little Glass Eye."

Charley Welch, the "Prince of Africa," was reading a copy of THE MIRROR a short time ago, sitting on the steps of a hotel in a small town in West Virginia, when a stranger came along, who asked him if he would sell the paper. Mr. Welch was loth to part with the MIRROR as he had not finished reading it, but the stranger insisted that he must have it, and at once, as he had to catch a train. He gave Mr. Welch a dollar for the paper and seemed to think he had secured a bargain.

On Sunday afternoon, while a party of performers consisting of Gould and Burt, Maggie Burt of the Burt Sisters, and Flossie Hughes were returning from the Boulevard on their bicycles, a collision with a buggy occurred which came very near resulting in a serious injury to Nellie Burt. At the corner of Eighth Avenue and Fifty-third Street, while slowing up, waiting for a cable car to pass, Miss Burt was run down by a buggy belonging to F. H. Winne, of the Elmwood Fire company. The horse knocked Miss Burt from her seat, and she fell under him before he could be stopped. She had sufficient presence of mind to roll out of harm's way, and was not injured to any extent. The bicycle was completely wrecked.

Ed Hurst is located at Rocky Point, R. I., where he has been for the last six Summers on R. A. Harrington's business staff. He says the business outlook is very promising for a big season. The Forest Casino and Seaside Music Hall will present a strong vaudeville show, opening July 3 with the Powers Family, La Petit Cyr, George H. Adams and family, Pavor and Sinclair, Geneva Ardell, Royal Troupe of Japs, John Phillips, Bell and Stockholm, Barney Ferguson, Margarette Ferguson, Master Ferguson, William Mack. On July 10 Wylie and Sanford, the Pattens, Annie Wilkes, Curtis and Golden, "Atlas," Mlle Atlas, Four Cohans. Opening July 27, for two weeks, Pain's Spectacle, "Japan and China." League games of baseball will be played between the Providence and visiting clubs every Sunday that the Providence club has home games. Many novelties have been added this season, prominent among which are The Vitascope, Crystal Maze, Shooting the Chutes, Haunted Swing, and X-Ray Parlors. The season closes Sept. 7.

The Vanity Fair Spectacular and Farce-Comedy company, under the management of Gus Hill, will be one of the foremost attractions upon the road the coming season. Ed Marble has written and arranged the piece; the scenery is by Valentine, the electrical effects by Edison Company, the costumes by Dazian, the music by Professor Masizotta, the carpets and draperies by Sloane, and the printing by the Calvert Lithograph Company.

James Thornton's new song "The Benches in the Park," has been introduced in London by R. G. Knowles.

Will H. Fox ("Paddewhistle") seems to have made a genuine hit at the London Palace. The London dramatic papers speak very favorably of his turn. One of them says "the audiences cheer him cordially."

Annabelle, the pretty dancer, will fill a special engagement at a roof-garden entertainment given by the managers of a hotel in Richmond, Va., next Saturday evening.

W. S. Moore, the popular agent, says that if the Democratic party adopts a silver plank it will result in a general exodus for Europe of all the big American vaudeville stars.

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FOREIGN NOTES.

Cinquevalli, the juggler, will visit Australia in 1898.

R. G. Knowles recently played a record-breaking engagement at Sunderland.

There is a new strong man in London named Jean Rollon.

Anna Held is the name of a pretty Parisian who is making a wild sensation at the London Palace.

Bessie Bellwood met with a slight accident recently while walking in her sleep.

A London paper speaks of the McNaughtons as the legitimate successors of the Two Macs.

E. D. Davis, who was once a popular ventriloquist, committed suicide in Queensland some time ago. He was seventy-six years old.

Here are the titles of some new English songs: "Jolly Little Polly on a Gee-Gee," "Sweet Little Rosey-Posey," "This is a Chorus Song," "An Old Brass Locket," "Dreams of My Own Land," "Eliza, the Mesmeriser," "Change for a Quid," "He'll Never See His Mother Any More," "Johnny Met Her on a Steamer," "Grub, Beautiful Grub," "Charley's Aunt," "Timothy Green," "I've Been Out On the Wheel All Night," and "That'll Doodle-Doodle Do."

H. Newson-Smith is slowly recovering his health. It will be several months before he is completely cured.

"Sweetheart May," Vesta Tilley's latest song, is said to be selling at the rate of 2000 a week. It has been sung in America by Lydia Yeamans-Titus.

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VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—There is no doubt that vaudeville is the most popular indoor entertainment in Chicago, and business is great at the Chicago Opera House, Hopkins's and some of the other houses where care is taken that the performers are of the A No. 1 kind. The business has also been good at the Masonic Temple Roof-Garden, although the weather has been against this lofty theatre. However, the future looks bright for this resort. The Shooting the Chutes and bicycle craze seem to have taken most kindly to each other, and each boat that dashes down the steep incline is usually loaded with the jolly bloomer boys and girls. E. P. Simpson is introducing many innovations about the chutes and the grounds. Charles Pischer's excellent band helps to pass an hour of genuine pleasure. About the only style of pastime that does not seem to be in it is old-time comic opera. The Brunswick Music Hall, which was to be run as a vaudeville-operatic place, opened and closed the same week, and there are other music halls at which the opera policy may be tried, with what success we shall see later.

Hopkins's Theatre: The new annex is simply charming in detail, and the big business this theatre enjoys is well merited. Colonel Hopkins, ever ready to book the best and supply every comfort for his patrons, has some surprises in store which will be offered during the season. Last week, Macart's wonderful dogs and monkeys were at the head of the bill. There were some new tricks introduced that were fairly convulsing. The Angela Sisters sang sweetly, and it is doubtful if there is a better female quartette on the vaudeville stage. Mays and Hunter are two exceptionally clever banjoists, but they should render a new selection occasionally. Worth and Marshall's sketch possessed some brightness. The Three Vilona Sisters, high-class musical specialty; Harry La Mack, Leslie and Sutton, and Leola Mitchell were the others in the bill. A Fight for a Fortune gave ample opportunity for the stock co. to appear advantageously. On 26 a grand testimonial benefit will be tendered to Charles Burnham, who is a member of the stock co. and a great favorite.

Chicago Opera House: A great show was on the boards of this palatial theatre and was witnessed by packed houses throughout the week. A better selected coterie of specialty people could not have been secured. That droll, original comedian, Ezra Kendall, who has been making 'em laugh for a number of seasons in his comedy, A Pair of Kids, made his initial bow in Chicago at a vaudeville house, and his appearance was the signal for applause long and hearty. La Petite Freddie is a very clever little chap, and his act was also received with favor. Lizzie Mulvey and Pearl Inman danced and sang in an artistic manner, and the others who received liberal applause and deserved it were: Joseph Dover, Hanley, Logan and Hanley, Mlle Rialta, John and Estella Wills, Siegfried and De Forrest, Ray Burton, the McKees, Minnie Sartelle, Danny Mann Trio, Hamill and Earley, Mlle. Elvera, and Stanley and Scanlon.

Masonic Temple Roof Garden: Manager George A. Fair offered another excellent programme that gave the utmost satisfaction, although there were one or two spots that might have been improved upon. Fred Hallen and Mollie Fuller, who have re-adopted the vaudeville, in a sketch entitled The Artist and the Model. Their dancing is very graceful, and their make-ups rich and becoming. The Dianta Brothers, musical clowns, created much laughter. Little Mary Marble wore male attire with easy grace, was full of chic and sang well. Lizzie and Vinnie Daly danced well and proved to be a very bright spot in the bill. The Nawns in A Touch of Nature were amusing and made the hit they always do. John Williams, Pearl Evelynne, Ben R. Harney, and Florence Holbrook made up the balance of the entertainers and merit more than passing notice. There is no doubt but what this superb sky theatre is growing very rapidly in favor with those who enjoy a first-class vaudeville show, with cooling beverages on the side.

Imperial Music Hall: The Wilke Comic Opera co. appeared to rather meager attendance. The Mikado was poorly done by an inferior co., with one exception, Kitty Marcellus, who is a very clever singer and acts well. Manager John Cart will possibly close the house for the season at the conclusion of this engagement.

Oxford Theatre: This brilliant South-Side theatre is getting to the front, and the management deserves success, as it is evident great care is always taken in the selection of worthy specialty people, and the past week was not an exception to the rule. The pretty Washburn Sisters appeared in new songs. Flynn and Walker always please. Imogene Comer, descriptive singer. Allen and West, a good musical team, introduced considerable clean comedy. Maud Harvey is a dancer above the average. The following also gave their respective specialties: John Starr, Chester and Hastings, Devaro and Hasson, Robert Branigan, and Professor Henning. This theatre closes about July 5, for extensive alterations.

Sam T. Jack's Opera House: The co. remained much the same as the week previous, and the burlesque part was as well done as previously. Mr. Jack has a big burlesque production on at the Standard Theatre in St. Louis which ran through Convention week. Mr. Jack personally conducted affairs.

The Orpheus Music Hall: Another array of splendid vaudeville talent made up the attraction, and the principal performers were Billy Jaxon, Jennette Burns, Ducro and Bush, Ray Vernon, and Georgie Emery. The ballet included a number of pretty girls, and the poings, ensembles, etc., were generally good.

The New Tivoli Theatre (formerly Havlin's) is being remodeled thoroughly; arrangements are also being made for a roof garden in conjunction.

John Ringling was in Chicago last week, and reports big business and everything in excellent running order.

Manager Thomas L. Grenier will make a number of improvements in the Lyceum Theatre and Music Hall that will add comfort and beauty to this already convenient house.

It is said the new Olympic continuous theatre will be opened about Sept. 1 and will surprise the old patrons as well as the new ones.

That ever welcome and poular team of real entertainers Leslie and White, will appear next season in a musical vaudeville comedy, A Booming Town, which is said to be well arranged and decidedly funny giving plenty of opportunity for the above mentioned comedians. A great co. has been engaged which includes: Gus Bruns, Jr., A. C. Lamance, J. G. McDonald, Kittie Beck, Truly Shattuck, Louise Bliss, Loring Sisters, Trumbull Sisters, Grace Swan, Nettie Fields, and others of the better class of vaudeville performers. C. L. Walters, the well-known business manager, has also been engaged, and managers Murphy, Mack and White should have a big season of it with their Twentieth Century Comedians, and their able assistants. The season will open Aug. 10, in Indianapolis.

Albert Denier has been engaged for Boston Brothers' production of Jack and the Beanstalk, under canvas. Mr. Denier's clown work has always been highly spoken of. There will also be a number of other good vaudeville acts introduced, and a very attractive street parade will be one of the features of the show.

The Great Northern Roof Garden opens July 1, and a splendid co. of vaudeville artists will be in the bill. This new lofty theatre is situated on the roof of A. M. Palmer's new play-house, which opens this Fall.

HARRY EARL.

BOSTON, MASS.—Among those in the continuous variety bill to christen the Park's new policy, are: Alice J. Shaw, Maurice Drew and Lizzie Elmer, Raymon Moore, Marie Stuart, Little Irene Franklin, McBride and Gordon, Bernard Dyllyn, James Thornton, Baker and Randall, Dan and Carrie Collyer, Ives and Kent, Zoe, Harrigan, John C. Leach, and Halking's Dioramn.

At Keith's the bill includes the Vitascope Niagara, and Weber and Fields, Tom Mawn, Arthur C. Sidman and wife, Harry Gilfoil, Gyori Julinki, Mazziotta, Fred Leslie's troupe of leaping dogs, three Powers Brothers, three Wright Sisters, three Marvelles, three Schrode Brothers, and the Johnson Trio.

In the olio at the Lyceum are: Howard and St. Clair, the Trocadero Comedy Four, and the Allicoates. The concluding travesty is on "Robinson Crusoe."

Rose Lee's Trocadero Girls are at the Palace, and in the olio are James Richmond Glenroy, Minnie Cline, Barr and Evans, and Mackie and Walker.

At Austin and Stone's this week are the Four Eccentrics, Davis and Gerome, Frank Lessor, Genaro and Bailey, Bingham, Annie Wilton, the Weston Sisters, Helen St. Clair, the Rollins Brothers, Kittie Bingham, Lew Baker, Scanlon and Stevens, Riley and Woods, and the Heath Sisters.

JAMES HARRIS.

SAN FRANCISCO, CAL.—The Orpheum for the week 15-20 has some good turns. Nearly all of last week's favorites are on this week, with a couple of new attractions. Last night was no exception to the general rule at this popular house, as it was packed. The first of the new acts last night was that of Lawrence and Harrington, the Bowery Spielers, and the other was the Marlo-Dunham Trio, who came direct from New York with a ton of paraphernalia. They do a thrilling turn in the air. Last night they received a bowing encore for their brilliant work. Golden, Chalfont and Golden and McAvoy and May are doing their last nights at the Orpheum, as is Lizzie B. Raymond. They have all been favorites from the beginning. Papinta, too, has made a hit, and ends her engagement at the last of the week. The Vitascope is the novelty on the bill for the week, and the hit of its work is the wave scene, which is undoubtedly the best thing done, although the Herald Square scene always gets big applause.

The new pavilion out at the Chutes will open July 1 with a vaudeville. The principal attraction will be a Russian band, with a long list of good attractions.

JAMES F. J. ARCHIBALD.

BUFFALO, N. Y.—With the exception of Shea's Music Hall and Jaeger's roof-garden vaudeville in Buffalo is dead. At Shea's a fairly good entertainment is given. Jaeger's roof-garden is well patronized. Crowds of people are in attendance every evening, and after 10 o'clock the garden is taxed to its utmost capacity. This is Buffalo's first roof-garden, and its liberal patronage speaks well for the future of this form of entertainment here.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): Big business and a good bill was the record for the week. J. W. Ransone, the prince of jokers, is still in the front rank of favor. Fields and Lewis made a hit, and Mons. Chevriel and his violin came in for a share of public favor. New material 15: Virginia Aragon, Le Clair and Leslie, Colins and Collins, and Mlle. Carril.

TOLEDO, O.—Casino (Frank Burt, manager): A first-class vaudeville entertainment is being furnished the patrons of this popular resort for the week ending 20. The following appear: The Morellos and their dog "Bob"; Lottie West Symonds, Dan Mason, Victor Lee, William De Bow, Mabel Stanley, and Dick and Alice McAvoy.

ITEMS FROM RINGLING BROS.' SHOWS.

ALBERT LEA, Minn., June 14.

As I last wrote you, we arrived in Duluth at 4 P. M. Sunday, and at 5:30 our old enemy (rain) was upon us again, but this time it was one of those cold rains, and everybody was looking for their last Winter overcoats and wraps. All went to bed early to keep warm, and when we arose Monday morning it was just pouring down, and the wind was blowing a gale off the lake. It was cold, too. When we reached the lot we found all the peaks of the big tents tied down. At 12:30 P. M. the wind let up a little, the big band wagon went down town, everything was got in shape for the big show, and when Mr Al Ringling started the grand tournament at 2:15 P. M. the big tent was packed, to everybody's astonishment, for it was a day that none will forget in a hurry. It rained and blew all day and night, yet we played to a well filled tent at the night performance. Had the weather been at all favorable, the Ringlings would have turned hundreds away at both performances. We had a long haul that night to the cars and a bad lot to pull from, and it was morning before we left for West Superior. Being a short jump we arrived in good time, and found the welcome sun awaiting us and another bad lot, which made plenty of extra labor for the working force. Here again we played to packed tents, a great many people coming over from Duluth who missed the show there on account of the terrible weather. West Superior will not be forgotten by "the kicker," for on account of the swampy lot the rings were knee deep in water, but our riders did nobly, and proved themselves entitled to be called the champion riders of the world. We were late leaving West Superior, and all the working men were pretty well worn out, but they had a good rest before reaching Chippewa Falls, as it was a big jump. Of course, it was late when we arrived, but as the sun was brightly shining it made every one forget the past wet weather; everything was gotten ready quickly and the parade went out at 2:35 P. M., and the afternoon performance commenced at 3:25. We played to over 12,000 people on that day. It doesn't seem to matter how bad the weather is, or how late we arrive in town, we are sure to do a big business. The Ringling Brothers see that visits to this part of the country have left them a name that will stand for them any time, the same as the one they left in the New England States last season, and I predict that their next visit to the Eastern States will be one of the most successful tours ever made by any circus company. In our company we have a number of funny fellows, and among them are several noted characters. Most of them have traveled in every clime and country, so we have fools from all over the world, so to speak, and they all have some oddity, and, of course, nick-names. There are Julius Turnour, "The Old One Two;" Lew Sunlier, "Snake Catcher;" Jim West, "Jolly Old Baldy;" Jim Adams, "Steady Reliable;" Archie Rogers, "Man of Silence;" Mons. Natalie, "Sport;" George Hicks, "Whistling Joker;" Frankie Jones, "Always Ready;" Carl Mayo, "Everybody's Troubles." There are others, but "not so hot," as they say around here, and they keep our big audiences in good humor daily and nightly, no matter how the weather is; so, long may they live, for a good laugh is the best medicine. I have often spoken of the different feature acts of the show, but I forgot to mention Joe Le Fluce, who does a really wonderful act, dropping backward from a twenty-foot ladder, alighting on his hand on a table below, then doing a row of flip flaps. It is, indeed, a great act. I heard that Act De Coma, the chief of the Indians, called his Indians together the other night and held a council of war and the different chiefs decided to hold together a little longer as they find good fishing grounds in this part of the country. They all smoked the pipe of peace, and eat a supper of raw fish on the Banks of Chippewa Falls, by moon light. The chiefs' names are as follows: "Chief Crazy Akron," "Little Chief Talk Much" and "Chief Wherelager." They are to hold the next meeting to day in the wildwoods of Albert Lea. The Macaroni Club is to hold another feast the first fine day this week. There is to be a big time, so sport reports. I am sorry to have to report the break down of the *Red Wagon Weekly*, but in spite of my many good wishes I was afraid the load it had to carry would be too much for it. I understand the editor and numerous reporters got frozen under in Duluth. I hope they will get out and start the little *Red Wagon* rolling again. As regard the leaping contest with the show, I wish to say at present it stands as follows: Joe Actress missed sixteen in fifteen days; George Whitby, nine; Johnny Rooney nine, and Albert Home seven, so at this meeting Mr. Home is ahead, but this is not the leaping contest I spoke of in my last week's letter. That is to start later on. Mr. Lewis informs me he expects to start a bicycle club among the members of the dressing room. It is Mrs. Al. Ringling, not Al. Ringling, that I spoke of in my former letter as being quite an expert on the wheel. Otto Ringling is also improving daily, under Mr. Lewis's training. There is a grand rush up town every fine morning for bikes, as in most of these towns it is hard to hire more than three. I am pleased to report we are again having real circus weather, and Friend Parson has his smile with him, for the country folks could not enjoy the circus without his real simon pure lemonade; every lady is well. Business in Red Wing was the best ever done by the Ringlings and that is saying a great deal, as that town is not considered the best of show towns. Glencoe turned out fine afternoon, fair at night.

BOB.

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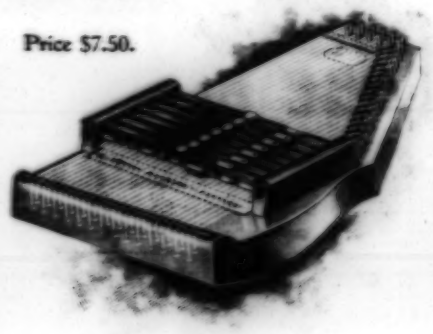
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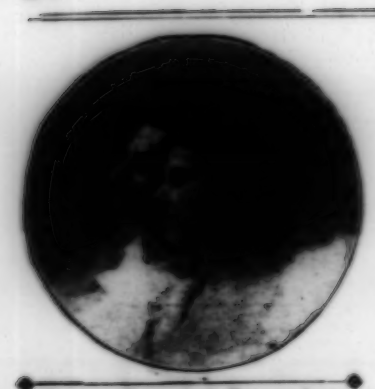

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